THE NEW YORK

DRAMATIC MIRROR.

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NYM CRINKLE'S FEUILLETON

DISADVANTAGES OF THE STAR SYSTEM. THE PRESERVATION OF DRAMATIC ILLUSION. MODJESKA'S PICTURESQUENESS AND PECULIAR ARTICULATION. POSSART'S VERSATILITY AND MIMETIC INTELLIGENCE. CHARLES WYNDHAM IN THE CANDIDATE.

The only difficulty that I know of in the Booth-Modjeska combination is a difficulty springing out of the star system.

Our energetic friend, Mr. Lawrence Barrett, in securing the distinguished actress was working purely as an operator, and not as an artist, on his favorite combination plan. He was not considering the fitness of Madame Modjeska for the work in hand. He was considering the profitableness of having two eminent names on the same bill.

This is the star system, simply.

To the intelligent onlooker the plan does not secure the best results. When a citizen or an artist secures extraordinary prominence in a community, either by talent or by industry, there is and always will be an unwritten code of obligations attending him. Mere wealth, for example, when it makes a man conspicuous, brings with it a duty to the public which the meanest man in the community will be very apt to remind the millionaire of. And rich men who have spent their lives in accumulating money, are continually trying to wipe out this obligation by doing something for the community in their wills that they never did in their lives.

A similar obligation adheres to eminent players. There grows up a feeling that they owe something to the community besides the regular appeasement of that community's curiosity. There keeps pace with their popularity and growing fame a sense of growing obligation. They are so conspicuous that they ought to represent the best interests and purposes of the drama. They are so successful that they ought to do something for the drama besides merely enacting its hack roles.

It is doubtful if successful actors who get water-logged in the star system ever do anything but drift on. The very system robs them of their best determination. They fall inevitably into the illusion that the name and not the effort charms the public; that intelligent men and women care less to see a play adequately done than to see its chief role filled by a celebrity.

There has been no other trouble than this at the Broadway Theatre. It was a star combination. But so far as Madame Modjeska has been concerned, it has not been a brilliant experiment.

I take it that a woman of Madame Modjeska's discretion and experience can afford to have the truth told her. It is usually one of the distinguishing marks of a gentlewoman who has been much in contact with intellectual people, that she can give and take the truth without exhibiting the squeamishness of a girl amateur.

And one truth, that is in no sense an unkindly one, is that Madame Modjeska is no longer a girl. There ought to be some pride of faculty and honor in the recognition of that fact, unless art in a woman is conditioned by youth and fixed by the photographer and dressmaker.

Madame Modjeska, it may be said in all candor, did not try to play Julie de Mortimer, and she could not play Ophelia and Portia with any preservation of dramatic illusion.

This is no disparagement of her special ability. It is only the discovery that her special ability does not now lie in that direction.

The discovery was made soon enough by press and people.

But the deliberate expectation of the management was that the name of Modjeska would fill the house when that name was in conjunction with Mr. Booth's, irrespective of the fitness of the actress for the duties assumed.

Perhaps it did fill the house. It is something in Vanity Fair to see a celebrity. Not to see whatever is conspicuous argues that you are behind the moment, and this fills houses all the year round. But it has nothing whatever to do with the fitness of things.

Madame Modjeska retained in the roles she assumed all the dainty picturesqueness that, more than anything else, had won her so much admiration, but she not only retained at the same time her peculiar articulation of the English language, but she enhanced it by the attempt to speak lines which are the best known of any in the drama, and whose integrity of delivery is held to be one of the chief charms of the Shakespearean repertoire. Therefore, that which was condoned in Camille was uncomfortable in The Merchant of Venice, and that which passed by without comment in Nadjezda was glaring in Hamlet, and all the more so in that it was placed, as Mr. Barrett would say, "in conjunction" with an actor who has won no small part of his fame by the unexampled clarity and incisiveness of his English speech.

You see, whatever measure of disappointment there was must have arisen from the expectations built on the combination. The conjunction of names was much more attractive than the unity of artistic endeavor. Had the aim been to make Hamlet perfect in all its relations the result would have been different.

But that, perhaps, would be what Marcus Mayer calls "a piece of d——d art nonsense," and not business, and dead against the working adage of every star, which is that the public do not come to see the play, but to see "Me."

The chief duty of stars is to create expectations.

Their misfortune is to always fall below them.

And until the individualism of this old system is rooted out there will be no advance in drama. Mr. Booth, in Hamlet, in any other sense than Hamlet, is an impertinence. But Mr. Barrett had done his best to educate the people to go and see Booth.

This is not fair to drama proper. It is reducing it to a Casino level, where people go to see Pauline Hall and Belle Urquhart, not opera, and where Pauline Hall and Belle Urquhart, with a clear understanding of this, make the exhibition as large and satisfactory as they dare.

I saw the other night at Amberg's Theatre the German actor Possart play Shylock, and I was very much struck with the German integrity in these things.

Possart is a "guest" or star, and I suppose a great many Germans go merely to see him and not Shylock. But there was a conscientiousness in all the minor relations of the performance that was delightful.

By the way, Possart does not appear to me, at least in this role, to be an actor of transcendent ability in the expression of intense emotion. He gave to his Shylock a Semitic flavor that was very marked in its exquisite details. He was more intensely Jewish than any Shylock I ever saw. But it was less in mental race characteristics than in peculiarities of tone, action, manner or demeanor. The stealthy sordidness of the man was more conspicuous than his hatred or his wrongs. His little piercing eyes bored into you with a strange, almost porcine significance. But his heart did not break at Jessica's conduct. In that one particular Irving transcended with a new pathos all the recent Shylocks.

Possart is an artist of almost incalculable versatility and marvellous mimetic intelligence, but there is, as is usual, in these many-sided actors, lack both of intensity and uniqueness, and he does not hesitate to use melodramatic methods in Shakespeare to enhance the situations as, for example, in the court scene, after the decision, when he makes a murderous rush upon Antonio with his knife.

If you should happen to visit Possart when he is playing Shylock, notice the marvellous use he makes of his hands in delineating and enhancing an idea or an emotion.

Mr. Wyndham's presentment of Justin McCarthy's Candidate, curiously threw our old friend, Aminadab Sleek, to the surface once more. It was interesting to observe how quickly he was recognized and how cordially he was welcomed. Sanctimonious hypocrisy and selfish obsequiousness are qualities that in exemplification catch the humor and the contempt of an audience instantly, and this old greasy stipendiary, who has fastened upon the women of a country gentleman's home, was so unctuous a satire upon the rarer sort of English pheasant-eating clergyman and ecclesiastical parasite, that it struck the audience unmistakably. Of course, as I have said, it was Aminadab Sleek over again. It is a mere garnishment to Mr. Wyndham's three-act farce, but it is the garnishment of an ortolan on a plate of plain roast beef.

Mr. Wyndham is a charming rattle-bang artist. I never can quite get it into my head that he is acting. He appears to be looking on at the play with undisguisable relish and sportive activity. It is very difficult to keep him still. He does almost everything *per saltum*, but he always does it with an easy grace that carries you along. This eagerness doesn't allow much chance for what we call repose, and I have a suspicion that it is, the secret of the farce flavor to all his comedies. He is a *farceur*.

There is a confounded danger just now that the actors London sends us, will have everything their own way, not because they are such good actors but because they are such devilish good fellows. Wyndham, Terriss and Barrett make friends so fast that there isn't standing room for the critics.

Of The Candidate it must be said that there was a recollection of it as a French comedy in Palmer's Theatre. But the English farce, without the French wit, had a dash of English humor that was far more pat. I have seldom seen an audience laugh so heartily and continuously as they did at the complications of this piece.

Speaking of good fellowship have you noticed how the Kendals have been tead an tidied in Philadelphia? Was there ever anything like it? Quakerdom appears to have made a burning example of hospitality of our English friends.

This is the era of amenities. Wyndham is to have a breakfast presently, and all the good fellows will unquestionably be there to go through the business of hands across the sea.

I suppose all these later English actors (of course Wyndham is English only by compliment) are trying to prove that they are not Irvings.

As if anybody ever thought they could be or would be half as nice if they were!

NYM CRINKLE.

PIRACY DOESNT PAY.

A cable from London brought this message yesterday: "Last night (Monday) without previous word or warning, the Globe Theatre, where Loie Fuller has been playing Minnie Maddern's play of Caprice, was suddenly closed. The reason stated by the management is the illness of the star."

It will be recalled that Loie Fuller took the Globe from Richard Mansfield for the remaining term of his lease, which it is understood runs to the end of the month.

In view of Miss Fuller's piratical perversity, THE DRAMATIC MIRROR does not feel like extending its condolences to her on account of the artistic and pecuniary failure of the undertaking.

THAT PROFESSIONAL MATINEE.

With reference to the arrangements regarding Dixey's professional matinee at the Standard, Manager Rice said to a DRAMATIC MIRROR reporter that it was a special and not a professional one in the strict sense of that term.

"But I do not think," continued Mr. Rice, "that there was $300 in the house, although it was packed. Everybody who applied for admittance was treated courteously and was made comfortable, and I am sure that the newspaper men who stood with me by the door on the afternoon in question will bear witness that I speak the truth."

The head-doorkeeper at the Standard when seen by the reporter, said:

"The reports that professionals were turned away from the door at Dixey's matinee are untrue in every particular. I have been in the profession myself for many years, and I never saw a more hospitable matinee. The crush of the people at the gate was so great at one time that I was forced to ask one or two of the crowd to apply at the box-office, but Manager Rice interrupted me to say that I must let everybody in, and from that moment every one that applied was admitted. Some who called late could not get seats and even some of the very well known people took their places without grumbling in the second gallery, but admittance to the entertainment was denied to no professional."

THE SULTAN GOT NERVOUS.

A curious and entirely unlooked for development anent the coming production at the Comédie Français of Henri de Bornier's new play, Mahomet, has just taken place in Paris, which promises to give rise to a diplomatic incident.

It appears that the bare announcement of M. Bornier's play has sufficed to anger the Sublime Porte. The greatest excitement has prevailed for the past fortnight in all circles of Constantinople society, until finally, the Sultan yielding to the influence brought to bear on him, instructed his plenipotentiary Minister in Paris, Essad Pacha to demand an explanation of the French Government. The Minister of Foreign Affairs, M. Goblet, sent for M. Lockroy, Minister of the Fine Arts, who in his turn summoned M. Jules Claretie, director of the Théâtre-Français. M. Claretie assured his Oriental interlocutor that neither the Mahommedan religion nor the person of the Prophet were in any wise ridiculed in the play; that on the contrary, M. Bornier's conception of the man Mahomet was a much nobler one than that handed down by history. On this Essad Pacha said he would again communicate with his master, the Sultan, and the affair rests there.

The argument of M. Bornier's tragedy is as follows: In the opening scenes the young Arab, Mahomet, is listening with gloomy ambition to the exhortations of his teachers, worthy Nestorian monks, who urge him to devote his whole life, his energy of character, and his force of will to the interests of the Christian religion. But later on in the play Mahomet becomes disgusted with the constant dissensions among the many religious sects around him, and renounces the teaching of his youth. Fervent, however, as of old, but moved by different sentiments, he becomes convinced that the Trinity is but a myth, and that there is but one God. And he is determined to be the apostle of a new religion which shall unite all the tribes of his race in one belief alone.

The personages in the drama are necessarily numerous, but the only important roles are Aicha, Hassa and Kadissa, the wives of the Prophet; Sophia, a Jewish prophetess; and Mahomet. Mounet-Sully will play the title role and Mlles. Dudley and Bartet the two most important feminine parts.

ROLAND REED'S ILLNESS.

"The reason that Roland Reed is resting in Philadelphia this week," said E. B. Jack, the manager of that comedian to a Mirror reporter the other day, "is, he is suffering from a very sore throat. His physician is Prof. Carl Seiler, who has ordered a cessation of the comedian's work although there is nothing serious the matter.

"Mr. Reed will open at the Amphion Theatre in Brooklyn, E. D., next Monday night in The Woman Hater which is doing a wonderful business. His new play, which will probably not be seen here this season, is by Jessop and Gill and is entitled American Assurance. It is in rehearsal and may be put on the road."

JOHN WILD'S NEW VENTURE.

John Wild and Dan Collyer have leased the theatre in Eighth street known as Poole's Theatre, and will present Charles T. Vincent's new play, Laughing Gas, under the title of Running Wild, on the 18th instant, the regular season opening next Monday night at Stamford. The theatre has been leased for a year, and will be known as Wild and Collyer's Comedy Theatre. It is to be entirely repainted and renovated throughout. Messrs. Wild and Collyer will be under the management of John Hollingshead. Among the people already engaged for their support are Amy Lee and Harry Fisher formerly of Harrigan's company. Running Wild will be followed by other plays from the pen of Mr. Vincent, including a new local comedy, and it is evident that Messrs. Wild and Collyer will endeavor to fill the place in this city left vacant by the apparent temporary retirement of Edward Harrigan and his company.

THE NEW YORK
DRAMATIC MIRROR.
THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE,
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The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY THEATRE—BOOTH-MODJESKA, 8 P. M.
CASINO—THE DRUM MAJOR, 8:15, P. M.
DOCKSTADER'S—MINSTRELS, 8:30 P. M.
GRAND OPERA HOUSE—UNCLE JOE, 8 P. M.
HARLEM OPERA HOUSE—SAID PASHA, 8 P. M.
KOSTER AND BIAL'S—OUR ARMY AND NAVY, 8 P. M.
LYCEUM THEATRE—OUR FLAT, 8:15 P. M.
MADISON SQUARE THEATRE—AUNT JACK, 8 P. M.
PALMER'S THEATRE—THE CANDIDATE, 8 P. M.
PROCTOR'S 23D ST. THEATRE—SHERIDAN, 8:15 P. M.
PEOPLE'S THEATRE—ALMOST A LIFE, 8 P. M.
TONY PASTOR'S—TONY PASTOR'S OWN COMPANY, 8 P. M.
THIRD AVENUE THEATRE—UNDER THE LASH, 8 P. M.
UNION SQUARE THEATRE—THE COUNTY FAIR, 8:15 P. M.

A POOR ATONEMENT.

THE proprietor of the *Herald* has discharged the reporter who invented the false and infamous story respecting the professional and personal relations of Madame MODJESKA and Mr. BOOTH, and published letters of denial from the eminent actors. But this is scant reparation for a wrong so grossly and unjustly committed. The refutation of the libel in yesterday's *Herald* was neither so emphatic nor so ample as the necessities of the occasion demanded. At least as much space and prominence should have been given to the truth as to the lie. But it seems to be the custom of many of our most influential newspapers, and particularly the *Herald*, to regard the admission of a false and misleading publication as something to be treated with as much evasion as possible, for the absurd reason that it will not do to let readers imagine that a journal is not infallible in all its utterances and news reports.

The *Herald* on Monday charged Mr. BOOTH with "ungentlemanly and unchivalrous" conduct toward Madame MODJESKA. It stated that the latter had taken preliminary steps for the dissolution of her contract under which she jointly stars with Mr. BOOTH. The mischief of the article lay more in that which it implied and insinuated than in anything directly asserted. It was a contemptible and cowardly publication from beginning to end, and it was calculated to scandalize a man whose whole life has been singularly free from taint and, to cast discredit upon a woman who in virtue as in artistic achievement has lustrously upheld the honor of the stage.

But these records of private worth and public renown weighed not at all with the *Herald*. The past stood as nothing against the opportunity of playing pander to the sensation-loving public and so the *Herald* made haste to print the mendacious stuff without taking even the simplest means of investigating its veracity.

It is thus that the vaunted power of the press is brutally used to promulgate baseless slander and to destroy the priceless jewel reputation. And after the injury is accomplished the real facts are churlishly and reluctantly published, as if the truth were something to be qualified as well as begrudged.

No newspaper can repair the actual damage it has done in such a case, for it must be confessed, with sorrow, that a slander finds a thousand interested readers where its refutation finds one. The discharge of the *Herald's* reporter—a wretch who, in his base greed to make a few dollars, by the invention of a sensational libel, concocted the story—is but a poor atonement. Mr. BENNETT ought not to lose this opportunity of demonstrating that he is a great editor of a great newspaper, by promptly discharging the city-editor who passed the transparent tissue of lies, and who is more guilty of the responsibility of its publication than the writer. And then he should lay down such stringent rules for the guidance of his staff that there could be no repetition of such outrages.

BOSTON SELF-SUFFICIENCY.

THERE was a time in the sweet long ago when the town of Boston played a very important part in our national history. This led the good people to erect the Bunker Hill monument unto themselves, and imagine Boston Common to be the Hub of the Universe. In the meantime, a little village on Manhattan Island known as New Amsterdam, has developed into the great metropolis of the new world. Still Boston, like the toad in the fable, is trying to puff itself up to similar dimensions. But this assumption of inflated grandeur deceives no one outside of Massachusetts. Hence, the Troy *Budget* has simply told the truth in its editorial assertion that every play, meeting with success in the provinces, meaning Boston and all other cities, except New York, must have a New York endorsement. But the Boston *Times* does not think so, and takes refuge in didactic comment. We are told that "it is a well-known fact that 'stars' or combinations dread playing the Hub because its critics are ever ready to point out faults in construction and faults in the acting." Moreover, we are reminded that these same 'stars' and combinations, if they wish to speak truly, will say that anything that passes successfully the perspicacious Boston critic is sure of an endorsement from New York and every other city visited.

To controvert this characteristic specimen of self-sufficiency we might instance Hands Across the Sea and other plays that, having met with critical approval in the modern Athens, were found sadly wanting in dramatic merit when submitted to the sounder judgment of metropolitan critics.

The *Times* maintains that "there is also a difference in the theatregoers of both cities. New Yorkers go to be amused, while the Hubite patronises the theatre for art's as well as for amusement's sake, because it teaches him something."

Far be it from us to depreciate the altitude of dramatic culture in Boston or any other provincial town. Still, we protest against the argument that "such plays as HOYT'S Brass Monkey, A Hole in the Ground, Bunch of Keys and other such trash caught the town," referring to New York. We do not deny that these plays are trash, but, if we are not very much mistaken, their author emanated from the Hub, having served a farce-comedy apprenticeship as the funny man of the Boston *Post*. The writer, who cited the Hoytian hodgepodge style of entertainment, will pardon us for saying that he has been "hoist with his own petard."

W. H. CRANE'S PREDICAMENT.

IT will be recalled that WILLIAM H. CRANE was induced not long ago to write a syndicate article in which he expressed the opinion that American dramatists had not been properly encouraged. He also intimated that he would do his utmost to foster the native product in future.

According to an article in a contemporary, as soon as the comedian's views became public property through the medium of the press, the trouble began. Manuscripts arrived from all points of the compass—they came by mail, by express, by district messenger boy, by the hall-boys of the hotel; they included tragedies, melodramas, emotional plays, comic operas, pantomimes, burlesques, vaudevilles, historical and romantic dramas, plays of high life, low life, and of no life at all.

This persecution of Mr. CRANE on account of his optimistic views, is said to have been kept up throughout the entire season. When he at last was able to retire to his Summer home at Cohasset, he fully expected a cessation of hostilities. His sorrow, however, failed to surcease, and the plays began to arrive, accompanied by their respective authors. "The harrassed actor," says our authority, "fled to Boston for relief, and lo! the streets seemed to be peopled with a varied assortment of native dramatists, who waylaid the wretched man and forced their lucubrations upon him. . . . And so it is still going on—plays of every conceivable degree of badness pouring in on CRANE, and though he conscientiously wades through at least an act of each of them, he has not yet been rewarded by one glimmer of the latent talent which, in his opinion, it is the actor's or manager's duty to develop or encourage."

If this be true, we should consider that Bishop HATTO had a safe retreat in his mice tower at Bingen compared to the universal knowledge of Mr. CRANE'S whereabouts. The Bishop was gnawed to death by the mice, to be sure, but who can predict the lingering agony that is still in store for the well-meaning comedian, if this epidemic of manuscripts continue to make his life burdensome.

Desist, ye dramatists, desist! Mr. CRANE is far too good an actor to be worried to death in this heartless and unnecessary manner.

THIS WILL NEVER DO.

WHILE the Boston papers are wasting considerable space to set forth the value of a Hub endorsement in any new theatrical venture, there is an amusing disagreement among the learned doctors who diagnose dramatic productions in that cultured town. To judge from the following extract, the *Post* is not handling the *Transcript* with kid gloves at present:

> With more valor than discretion the *Transcript* returns to its theory that there is a new art, so far as the drama is concerned, and that IBSEN is its prophet. It has not the grace either to furnish evidence that the critics of this city had prejudged IBSEN unfavorably and were "unwilling" in their praise of A Doll's House or to withdraw the accusation; but let that pass.

It should be mentioned, incidentally, that the *Transcript* had previously characterized those who did not adopt its estimate of IBSEN as "writers whose views on dramatic matters simply reflect the prejudices of the box offices." This will never do, gentlemen! There should be some sort of concerted action among the Boston critics if they wish to establish the infallibility of their judgment as compared with the alleged inferiority of a metropolitan endorsement. Nevertheless, "We are the people," first, last, and all the time.

"CRITICISM" IN KANSAS CITY.

WE publish in another column an interview with an English journalist, who has recently been traveling through our Western States. His statements will come as a revelation to many, and grieve all who have at heart the dignity of journalism as a profession. We presume that our Western newspapers act according to the dictates of what they consider a fitting policy, but it is to be deplored that this policy is not consistent with the maintenance of that self-respect which is so essential to the position of the press as a public mentor.

We can readily understand how such a condition of things means a "snap" for Manager HUDSON and his colleagues. If these gentlemen can control the newspaper press of Kansas City it is hardly likely that they will spend much time or money in procuring good artists or a superior class of entertainment, insured as they are against honest criticism; but we cannot believe the residents of Kansas City themselves to be incapable of judging a good play from a bad one, nor understand how this vicious state of affairs is permitted to go on uncensured.

NUMERICAL ECCENTRICITIES.

THERE was a comedy of numerical errors in last week's issue that played the merry mischief with some of our arithmetical calculations. It is some years since we first learned the art of multiplication, but we are quite positive that no new-fangled method can make one hundred actors contributing ten dollars each give any other aggregate than $1,000. Instead of which the types conspired on the editorial page to assert that "Mr. WATKINS proposes that $10,000 shall be contributed by one hundred actors in ten-dollar subscriptions."

Furthermore, we protest vigorously against the intimation in the editorial entitled "The Dramatic Centre," that Brooklyn and Jersey City have 650,000 theatre-goers a week, while the metropolis can only show a weekly attendance at its various theatres of 350,000. Therefore, we insist that the sentence which now reads, "New York's bedroom, Brooklyn, and hall-chamber, Jersey City, bring the total close on 1,000,000 a week," be amended so that the figure 400,000 be substituted for 1,000,000, which will bring the estimate somewhat nearer to actual facts. We have no desire to upset the axiom that figures don't lie.

Last but not least, as Mr. DANIEL FROHMAN has pointed out for the benefit of his fellow-managers, "the types led THE MIRROR to say last week that the receipts of the KENDALS' four weeks at the Fifth Avenue Theatre were $10,000. It was intended to say that the receipts averaged $10,000 per week for the entire engagement." It was, it was! Our box-office-receipts editor can furnish an affidavit, if necessary.

No one knoweth what the future may bring forth, but there will be strict accounting somewhere if these numerical eccentricities continue to creep into print.

WHILE managers are doing a great deal to improve the physical comfort of the audience, would it not be well for them to consider various nuisances that could easily be avoided? Ventilation is a very good thing in its way, but a method that prevails at a number of metropolitan theatres is hardly conducive to the preservation of health. This method is simply to throw open all the doors, between the acts, and send as much draught through the house as possible. It would seem as if managers should have more consideration than to let their patrons run the risk of catching a dangerous cold or a serious attack of pneumonia.

THE premature closing of Miss LOIE FULLER'S season at the Globe Theatre, London, on Monday night, put to an appropriately inglorious end her piratical production of Caprice. Of course the reason given for the cessation of operations is "the star's illness." Whether it was the press notices, the bad business, or the first symptoms of repentance that made Miss FULLER sick, our advices neglect to state.

ONE of the nuisances to which the long-suffering public are compelled to submit is the nerve-destroying chatter that goes on in the auditorium during the performance. Any person who talked audibly during a church service would be politely requested by the sexton to desist or depart. Why should the usher allow this intolerable vulgarity and outrageous nuisance in a theatre because the offending individuals have paid for their seats? We think it the duty of managers to see that their ushers enforce the rule of decorous silence during the progress of the performance.

THE recent action of MARIE WAINWRIGHT and Manager MORTIMER in refusing to allow the election returns to be read from the stage of the Boston Park Theatre, between the acts of Twelfth Night, may be commended to all self-respecting stars and managers. The device had its origin most probably in variety halls where it might not have appeared particularly out of place.

MIGHT we suggest that some of our metropolitan managers open their eyes to the barefaced manner in which playgoers are pilfered from by the cloak-room attendants. To make any charge whatsoever for a wet umbrella when it is the theatre itself which benefits by the umbrella not being taken into the auditorium, is preposterous; but when thirty cents are charged for an overcoat and a quarter for a cane, it becomes a robbery.

AMONG the noted women who have complied with the request of a syndicate firm to set forth in print what they would do if they were men, we notice a communication from FANNY DAVENPORT. She evidently does not think that women have altogether the advantage over the bearded sex, for she maintains that from the standpoint of the perfect freedom and unrestraint accorded men in almost everything, all women may well wish to be of the opposite sex. However, Miss DAVENPORT frankly confesses that from all other points she would wish to be just what she is, a woman, because there is more real gratification and honor for a woman in making fame and a competency than a man.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

MIRROR readers will be treated to a surprise next week.

Curiosity is generally gratified in the degree that it is stimulated, for which reason impatience as to the nature of this matter must be curbed until the forthcoming issue makes its appearance.

Meantime, I am at liberty to say that the surprise will be a decidedly pleasant one.

And now you are free to guess again!

✤

On Monday next, at high noon, Mr. Wyndham will be breakfasted at Delmonico's by Mr. A. M. Palmer, who has invited a select company of men of wit and words and worth to assemble and do honor to the presiding genius of the Criterion.

A similar compliment was extended to Mr. Wyndham by Mr. Palmer a few years ago, at the Hotel Dam, and the occasion is yet remembered pleasantly because of the informality of the feast and the delightful absence of speech-making.

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To illustrate the active interest that the Christmas MIRROR inspires among its professional contributors it may be cited that one popular actress, who had promised a story by a certain date, sent every word of it from San Francisco, last week, by telegraph. It was an expensive method, no doubt; but she kept her word to the letter, and I congratulate her on the nice regard she showed for her promises.

✤

The Christmas MIRROR, by the way, becomes more and more interesting and beautiful as it approaches completion. It will be a subject for honest professional pride, with its many and excellent illustrations and its fund of delightful reading-matter.

✤

At the November meeting of the Actors' Fund Trustees, held last Thursday afternoon, Edwin Knowles was elected second vice-president, to succeed the late William Henderson.

This was an excellent choice. Mr. Knowles has been a faithful and energetic member of the Board for several years, and single-handed he made the recent Brooklyn benefit for the Fund a brilliant financial success. It was proper that the honor of succession should fall on him.

There being still a vacant trusteeship a majority of those present voted for Mr. J. Wesley Rosenquest, who was nominated for the office by E. H. Price, a distinguished member of the present Board.

The profession may make its own comments in this case.

President Palmer has added Tony Pastor to the Executive Committee. He is a generous-hearted man, and so the selection is *apropos*, for it is through this committee that the Fund makes its benefactions.

✤

Mrs. George S. Knight sends cheering news of her husband's condition. He is improving slowly but surely in health at the home of his mother, in Philadelphia.

Dr. J. E. Garretson, who has him under treatment, writes Mrs. Knight encouragingly and expressing confidence in the hope of his ultimate recovery.

Meanwhile, the brave and plucky wife is working with a will to keep the pot boiling, and I am glad to hear that her starring tour is proving successful.

Sophie Knight deserves well of the public and the profession, for she is a clever actress and a woman of sweet domestic qualities.

✤

Alice Harrison is playing the part of Bella in Our Flat. She opened in it on Wednesday of last week and made a decided comic hit by her clever illustration of the typical biddy's laughable peculiarities.

✤

I saw Wilson Barrett in Ben-My-Chree for the first time on Saturday, and I must confess that I cannot understand why a piece of acting, marked by such power, pathos and picturesqueness failed to win the hearty approval of our dramatic critics.

While the *motif* of the play itself is open to discussion—and, no doubt, there is much to be said on both sides of the question of Dan's failure to put in a plea of self-defence—it is still a fact that the scene, the characters and the plot are strange and novel, and I found myself irresistibly sharing the absorbing interest of the audience in the representation.

The objection that the piece is "gloomy" strikes me as a little absurd. Nobody rails at Hamlet on that score. Ben-my-Chree is a serious drama with a tragic *denouement*, which is the natural and artistic development of the story. The impression it leaves is one of sweet sadness, not of heavy gloom. There are many rays of light striking aslant the grey fabric of the play.

But there are some people who would, if they could, end the play of Hamlet by the resuscitation of Ophelia and a grand walk-round by King Claudius and the whole court.

✤

Miss Eastlake, by the way, in this play does the best work I have yet seen her accomplish. Her acting as Mona is marked by the display of singular sensibility. She weeps real tears unconsciously and uncontrollably during the pathetic scenes in the later acts.

When we recall her appearance as Helle in Clito and contrast that picture of heartless feminine abandonment with her tender and sympathetic playing as Mona, we reach the conclusion that she is a surprisingly versatile actress.

M. B. CURTIS' TOUR.

The seeming hitch in the management of M. B. Curtis, who has decided to resume his professional career again, prompted a MIRROR reporter to subject Manager J. W. McKinney to an interview on this subject. Mr. McKinney was found at his comfortable suite of apartments in Lafayette Place. He proceeded to enlighten the scribe on the subject-matter and talked freely on subsidiary topics.

"There has been a little controversy about the management of M. B. Curtis in his new play, The Shatchen," said Mr. McKinney, "but these papers will show you that the tour is to be under my sole direction and management. My contract is for three years, with a privilege of two more, making five in all. I was Mr. Curtis' manager for more than three years, and I have no doubt that our relations will be as pleasant now as they were then."

The reporter looked the papers over carefully, and found Mr. McKinney's statement about the contract to be correct in every particular.

Now, regarding The Shatchen, all that I can tell you is that it is a very strong comedy in three acts by a well-known New Yorker. It is full of bright dialogue, striking climaxes and telling situations, and I anticipate with it a repetition of Mr. Curtis' former success in Sam'l of Posen. The role that he will create in the new piece is that of Meyer Petowsky, the Shatchen, and I regard it as the equal, if not the superior, of the role of Sam'l Plastrick. Lewis Morrison is to create the part of Joseph Lewis, which promises to be a very strong character impersonation, and the cast will be one of the strongest, including Albina De Mer (Mrs. Curtis), Rosabel Morrison and Florence Roberts. There are others whose engagement is positively settled, although no announcement of their having been engaged can yet be made.

"There have been any number of applications from out-of-town managers for time, but we have determined not to produce the play until next Spring in this city for a run. Negotiations to that effect are progressing now with several New York managers.

"Probably you are anxious to know where Mr. Curtis has been so long without much news about him having reached the East. Well, then, I'll tell you. During a professional visit to California he is said to have made some investments in real estate among which was the purchase of Peralta Park, a considerable tract of land situated in Berkeley, which is across the Bay, just opposite San Francisco. On this property he has established a little town which is called Posenville, and quite a number of merchants resident in San Francisco have purchased property and erected beautiful homes there. Mr. Curtis himself has erected a chapel, school and hotel in Posenville, and he is also interested in a Building and Improvement company which erects buildings for investors in lots on this tract, and only charges an annual percentage, giving the buyers as much time as they desire in which to pay back the principal. Mr. Curtis is in the best of health, and the same jolly, good-natured chap as of old.

"I don't know whether you have heard of it or not, but a few weeks ago I received a telegram from the backers of the King Cole II. company, the result of which was that I went to Denver and succeeded in turning the company, which was bound for California, back home. We brought back all the costumes and properties, and the gentlemen who backed the organization, despite all the great losses they had encountered, cheerfully paid all claims in full, the amount of money paid out being between $5,000 and $6,000. I think this is something so unusual that it deserves special mention. I consider the piece as one of the most valuable of its kind ever written or produced, and if the organization is managed properly the backers, who are not afraid to back up their opinions with their money, and who intend reorganizing at once and giving the work a New York performance, will yet reap their reward."

H. R. JACOBS' NEW PLANS.

The new move of H. R. Jacobs in adding his long list of formerly popular priced theatres to that of the standard price houses has occasioned considerable comment, and most of it of a decidedly favorable character. In speaking of the matter to a MIRROR reporter the other day, W. A. Edwards, the genial representative of Mr. Jacobs, said:

"The recent innovation made by Mr. Jacobs is a highly important one. As is generally pretty well known, Mr. Jacobs has always been identified with—in fact, he was the pioneer of—popular prices. He has determined to branch out now and make standard prices rule in almost all of his houses, namely, twenty-five cents to one dollar. He decided on that when he found that there was a great scarcity of material for what has been called popular price houses. Having played the first three or four years almost every attraction of any drawing quality whatsoever in all of his houses, he found that to continue playing at these prices he would have to book these same attractions over again, which, of course, he was afraid to do, judging very naturally that people would become tired of them.

"The principal thing that brought about this change is that the public have come to look for and expect as much for ten, twenty, thirty and fifty cents as they do for a dollar. There is no doubt that popular prices have educated and graduated a large number of theatregoers, and considerable money was made at those prices while the novelty lasted, but like everything else, the novelty in time wore off, and popular prices themselves are no longer an attraction; consequently, we fall back on Hamlet's maxim, 'The play's the thing.'

"This move of Mr. Jacobs seems to have met with general approval at least on the part of managers with first-class attractions, as applications for time are coming in in large number, and nearly all of the better class of attractions are being booked. All who know will corroborate the fact that Mr. Jacobs' houses in Albany, Syracuse, Rochester, Buffalo, Cleveland and Chicago are the best and the largest as well as the most popular theatres in these cities. Mr. Jacobs' Clark Street Theatre, Chicago, which was opened last week, has been pronounced by press and public the handsomest theatre in that city, where Mr. Jacobs also has the Academy and the Alhambra, the latter in course of construction.

"The smallest stage in any of the theatres in the cities mentioned is sixty by forty feet, which enables us to accommodate any attraction and put on any play or production as finely as it can be done in the metropolis. Our seating capacity ranges from 1,800 to 2,500. Mr. Jacobs has fully decided upon playing nothing but the best attractions, and is willing to give the best of terms or to guarantee to companies of merit, which is proof positive that he feels sure of the drawing power of his houses."

ANOTHER SLANDER.

The *Herald's* infamous slander on Edwin Booth set the tongue of gossip wagging on Monday, and it was a disgusting spectacle to observe how readily the common run of men and women in and out of the profession took it up, rolled it over in their mouths and passed it along. Is it not strange that a class that suffers more in private character from injustice at the hands of the newspapers than any other class except politicians, should always be so willing to entertain and so pleased to circulate the latest story concerning members of their own profession?

The *Herald* insinuated, rather than stated in so many words, that Madame Modjeska was taking legal measures for the dissolving of her contract to star jointly with Mr. Booth, and that the chief reason for this procedure was that Mr. Booth's conduct towards her had been "ungentlemanly and unchivalrous," the implication being that he had annoyed her with his personal attentions.

It needs no denial from the principals to stamp this precious yarn as a falsehood—it was a lie on its face, for the charge was made in a fashion that betokened no more authoritative source of information than an alleged rumor.

A DRAMATIC MIRROR representative saw Madame Modjeska at her residence, 18 West Thirty-first Street, on Monday morning. She was naturally much disturbed by the *Herald's* publication.

"I have sent letters of denial to the afternoon papers already," she said, "and you may tell the MIRROR readers that the story is false *in toto*. As it is untrue from beginning to end, there is no need of going into details.

"My relations with Mr. Booth are of a purely professional nature, and that there has never been the slightest intention of severing those relations is to be found in the fact that I have hardly a moment to myself, what with rehearsing new parts and seeing costumes. You have caught me at my lunch, which I had to leave in order to see you. I have about one hour a week between matinee and evening performances on Saturday to write to my husband, my son and my intimate friends.

"Not alone is there not this awful disagreement between Mr. Booth and myself, but there has not even been a cross word or an ugly look between us. On matters concerning our art we are in perfect harmony and agreement. I know of no motive for an article of this kind, unless there is some one who has not the best of wishes for the success of the enterprise.

"The *Herald* report says that business at the Broadway Theatre has not been good. This is quite as untrue as the other stories, for the receipts have been enormous."

C. E. LOCKE'S NERO.

Before leaving for Washington where the Emma Juch Opera company opened on Monday night, Manager C. E. Locke in conversation with a MIRROR reporter, said:

"For some little time past I have been in earnest consultation with J. Charles Davis regarding a big production of Nero, having had an idea of giving it a dramatic representation ever since the opera was produced at the Metropolitan Opera House two seasons ago. I have talked over the subject with half a dozen of the leading managers of America and they quite agreed with me that it was, feasible, and if done in a proper way would prove exceedingly profitable.

"Everything tends nowadays to spectacular productions and if they are put on historically correct, with the proper mounting and competent casts, big productions rarely fail to attract the attention of theatregoers. I am not prepared to give you the full details of the production, as it will not be seen until next September, but I have been quietly looking over the field for a suitable actor to portray the character of Nero and I am satisfied that Wilton Lackaye is the man. Consequently I have just closed a five years' contract with him, whereby he is to star under the management of myself and Mr. Davis, commencing with the production of Nero. We also have two other plays suitable for him that we may try next season.

"Mr. Davis will look after the details of the production of Nero, which I am confident will be the finest dramatic spectacle ever seen on the stage, while I will, of course, as usual, attend to the affairs of the Emma Juch Opera company. We will open our season in New York, and on account of the enormous size of the production, only the metropoles, Boston, Philadelphia, Brooklyn, Baltimore, Washington, Pittsburg, Cincinnati, St. Louis and Chicago will be played. W. W. Randall is now arranging the time for us."

PERSONAL.

BARRETT.—Joseph Barrett, notwithstanding numerous reports to the contrary, is still with the Haverly-Cleveland Minstrels as treasurer.

COMSTOCK.—Alexander Comstock sails today (Wednesday) for England on the *City of New York* to complete arrangements for the production of The Old Homestead in England.

GRANVILLE.—Evelyn Granville arrived from Europe on Monday on the *Aurania*. It is quite probable that she will shortly accept a comic opera engagement in this city.

BUCKSTONE.—John Buckstone has been reengaged for the principal comedy part in Hands Across the Sea by Jefferson and Taylor.

LANGTRY.—Mrs. Langtry has arranged for another American tour beginning next September.

MURRAY.—The parents of Frank Murray, the well-known business agent of Wilson Barrett, recently celebrated their golden wedding at their home in Bath, N. Y. Mr. Murray, through pressure of business, was unable to attend. He was the only member of his family absent on this happy reunion.

BONEHILL.—Mrs. Tony Pastor gave an afternoon reception and *musicale* to Bessie Bonehill and Millie Hylton on Thursday last. The affair was quite a social event, many prominent society ladies being in attendance.

MCKINNEY.—J. W. McKinney, the well-known and deservedly popular manager, is a relative of Governor-elect McKinney, of Virginia.

DAVIS.—J. Charles Davis, the popular manager, is said to be in receipt of the largest salary of any manager on the road. Although he has an interest in the Emma Juch Opera company it is guaranteed him that his share shall not be less than $250 per week. Mr. Locke is enthusiastic over the way in which Mr. Davis does things and claims that he is capable of producing better results in advance of an organization than any agent that has come under his notice for the past ten years. For this week's engagement of the company in Washington, Mr. Davis has procured the insertion of column after column in the Washington papers, besides arranging for the presence of President Harrison and family, Secretary Blaine and family, and several members of the foreign legations.

AT THE THEATRES.

PALMER'S.—THE CANDIDATE.

Lord Oldacre	Charles Wyndham
Alaric Baffin	George Giddens
Captain Hazelfoot	William E. Gregory
Amos Martlett	Stanley Hewson
Barnabas Goodeve	William Blakeley
Jacobs	F. Atherley
Dowager Lady Osterley	Miss Pfolliott Paget
Mrs. Martlett	Emily Miller
Lady Oldacre	Eleanore Leyshon
Lady Dorothy	Mary Moore

Mr. Wyndham's production of The Candidate at Palmer's on Monday evening, attracted a large house that found plenty of food for mirth—and some for reflection—in Justin McCarthy's clever English adaptation of Alexander Brisson's Deputé de Bombignac.

It is fortunate for Mr. Wyndham that our public is thoroughly familiar with British political matters. If we knew as little about English politics as the English public know about American politics, the piece would be all Greek. It was really quite unnecessary for Mr. Wyndham to substitute for English party expressions their American equivalents; as unnecessary as it would be for THE MIRROR to print translations in brackets alongside the French phrases it occcasionally uses.

The French origin of The Candidate shows no traces in the dialogue, but it does appear in the clever construction. The moral atmosphere, moreover, has been decidedly purified. In place of the Gallic characteristics Mr. McCarthy has substituted a great deal of hearty English humor, and the result is a merry, healthy, brisk comedy with sundry farcical attributes.

There is no need to give the plot of The Candidate, as MIRROR readers have had it served up for them at length both from Paris and London. It is enough to say that the schemes of Lord Oldacre to get a vacation from the humdrum monotony of domestic life in the country with a mother-in-law attachment, by sending his secretary to Northampton to stand for Parliament as the conservative candidate, in his name, while he flings his heels in London, is almost as funny as the delicious complications that grow out of the secretary flopping over to the radical side from fear of Northampton brick-bats, and Oldacre suddenly finding himself elected by the party to which he, and particularly his mother-in-law, is lineally and uncompromisingly opposed.

The action never lags for a moment, and played in lively fashion by Mr. Wyndham and his talented and well-drilled associates it furnishes a capital evening's amusement.

As Oldacre, Mr. Wyndham has one of those well-bred, breezy, facetious characters, in whose representation he is unequalled among contemporaneous light comedians. Whether inventing brilliant stratagems to circumvent the watchful and terrible mother-in-law, or telling white-and-black lies to get out of his scrapes, he is facile and charming.

Mr. Giddens was excellent as the soberly-inclined Baffin, and Mr. Blakely convulsed the house with his unctuous exposition of sleek hypocrisy as Goodeve. Miss Moore was a pretty Dorothy and Miss Paget a formidable Lady Osterley, the mother-in-law aforesaid. The other characters were in careful and competent hands.

The Candidate was preceded by Theyre Smith's familiar comedietta, Cut off With a Shilling, in which Mr. Valentine and Miss Penrose acquitted themselves creditably.

NIBLO'S.—THE EXILES.

No one will doubt that Victorien Sardou is one of the leading dramatists of the present day. To deny his great merits as a playwright would be sheer folly. But The Exiles, which is billed at Niblo's this week, as an adaptation from the original French version, is not calculated to enhance his fame.

The piece met with considerable success when first presented in New York, some twelve seasons ago. In its present form it is a melodrama, with sensational situations of the most pronounced type. The villainy of Schelm, the Russian Chief of Police, is made interesting by the cleverness of his infernal machinations. The scene that appealed especially to the gallery contingent was the Perryman's Hut, on the Angora, from which Count Wladimir and Carcassin pepper away at the Governmental troops as if they were shooting at glass globes in a variety show.

Concerning the acting on Monday night, it may be said that Henry Aveling did some effective acting in the role of Schelm, although he was very much given to ranting and facial contortions. Nester Lennon as Max de Lussieres and W. S. Harkins as Count Wladimir were also a trifle too noisy at times, but looked picturesque and acted with spirit. Charles H. Bradshaw was in his element as Carcassin, the comic servant and faithful friend of Wladimir.

Adèle Belgarde was a comely representative of Nadege Lanine, and with the exception of her sing-song delivery, acquitted herself with decided credit from a histrionic standpoint. Keith Wakeman was well received as the Countess Lanine, and E. D. Davison was amusing in the part of Nicholas Popoff. H. B. Bradley looked soldierly as Colonel Palkine, and other members of the cast, too numerous for specification, gave competent support. The piece is well mounted, and the changes of scene in the nine tableaux occur with commendable celerity.

STAR.—MYLES AROON.

Myles Aroon, in which W. J. Scanlan opened a four weeks' engagement at the Star Theatre on Monday evening, is a pretty play, nicely staged and capitally cast. It is not new to New Yorkers, but its story of honesty rewarded and villainy exposed, interspersed with rustic love-making, simple and sweet, the greater mass of playgoers will never weary of listening to and applauding.

We do not know if George H. Jessop and Horace Townsend are Irishmen, or have passed much of their time on the Emerald Isle, but their play is certainly full of local color and witty Irish dialogue, entirely free from vulgarity or strained effect. The interest throughout is well sustained, and the many dramatic situations are at times powerful—always strong.

W. J. Scanlan in the title role is, of course, excellent, and was called several times before the curtain. His songs, composed and written by himself, are full of poetry and melody, and are sung well and artistically. "The Swing Song," "My Maggie" and "Peek-a-Boo," were particularly good. An Irish jig was also cleverly done by William Magonigle. Miss Helen Weathersby as Lady Glover, was hardly what the part requires. An Irish nobleman's wife is not given, as a rule, to those eccentricities and extravagances of toilette with which Miss Weathersby astonished us last evening. It would be as well also if superfluous jewelry (?) were dispensed with. At several moments during the play's action, Maggie, the servant girl, played splendidly by Miss Mattie Ferguson, looked more like a lady than her overdressed mistress.

Little Constance Wallace made a delicious Nellie Glover. Seated on the swing among the flowers, smiling sweetly at Myles as he swings her to and fro to the air of his latest song, she makes a pretty picture, one of those Sir John Everett Millais has so often charmed us with. Charles Mason played the part of black Thurston well, and Thaddeus Shine was very amusing as Mike Carney.

Taken altogether, Myles Aroon is a play to go and see. The plot is conventional, maybe hackneyed in its situations, but it is a pretty story, nicely told. If it please not the tastes of the æsthetic few, it will delight the many.

UNION SQUARE.—THE COUNTY FAIR.

What J. M. Hill has been pleased to designate as the opening of the regular season of the Union Square, with Neil Burgess in The County Fair, occurred on Monday night, and was a notable event in the annals of this historical house. The parquette was thronged with a fashionable audience, and all the boxes were occupied. Mr. Burgess was warmly welcomed as he appeared in the first scene. His impersonation of the quaint Abigail Prue seems, like good wine, to mellow and improve, and a charming characteristic of his humor is its delightful spontaneity. But few changes have been made in the cast. Next to the star, Clara Thropp as Taggs shared the honors in the part which she created. Robert Fischer gave a smooth delineation of Otis Tucker, and his facial expression and contour of the head were slightly suggestive of Henry Ward Beecher. Wallace D. Shaw was satisfactory as Solon Hammerhead. Charles J. Jackson repeated his success as Tim, and looked the jockey every inch as he rode "Cold Molasses." Hardee Kirkland was capable as Joel Bartlett. May Taylor was charming as Sally Greenaway. Her accompaniment on the melodeon to Abigail's hearty singing of the hymn was nicely rendered. The singing of the double quartette and madrigal boys in the barn scene was encored, and the bright costumes worn by some of the girls made a pleasing mass of color.

At the close of the third act, Mr. Burgess was called before the curtain and received a large floral horseshoe, having his name in immortelles. After Mr. Burgess bowed his acknowledgment there were loud calls for Mr. Hill. In response to repeated calls Mr. Hill, in evening dress, appeared before the footlights and returned his thanks for the compliment paid him in a few felicitous and well chosen remarks. He concluded his graceful but brief address with the remark that but too frequently the brain-workers of the drama, who burn the midnight oil, whether in palace or garret, received no recognition for their life work. He then called upon Mr. Barnard, the author of The County Fair, who occupied a box, for a speech. Mr. Barnard arose in his box, and was enthusiastically received by the audience. He said that no matter what the author might do for a drama, the actor creates his work, and he thereupon called for Mr. Burgess. The star then appeared, and after a few witticisms suggested that Messrs. Goatcher, Young and Sherwood deserved to be honored by the audience for their work. Mr. Burgess characterized the scenery in the second act—"Rock Bottom Farm"—as the finest and most picturesque he had ever seen on any stage.

Owing to the lateness of the hour the scenic artists mentioned did not appear before the footlights. The scenery in the second act is all new, and Mr. Goatcher and his assistants were at work on it since last June. A real tree eighteen feet high, with real branches, reaching sixteen feet, and with its topmost boughs spreading over the quaint old gambrel roofed farm-house springs up in the foreground of the stage. At the back, real water falls over the rocks, and its tinkling murmurs are very agreeable. The hillsides of New England are photographically portrayed in the scenery. The horse race, which concludes the play, is more realistically effective than ever. It is intended to have The County Fair remain at the Union Square for the rest of the season, and the indications are that the piece will have a successful run.

WINDSOR.—DUVAR.

An extraordinary version of The Mountebank entitled Duvar, was seen at the Windsor Theatre last Monday evening. Tom Ricketts we believe, is responsible for the adaptation of this—well no matter, Mr. Ricketts calls it an eccentric musical drama. Had he added burlesque, Hoyt-comedy, variety, etc., etc., we might possibly have comprehended this truly remarkable performance.

What little story there is to this absurdity is very difficult to follow, as for reasons best known to themselves, a dozen or more girls in very short skirts rush on at critical moments and scamper around, which interrupts the development of the plot, while the audience fail to fathom what it is all about. With the exception of Tom Ricketts, James Edwards and the Marie Majilton Trio, no one deserves even to be mentioned. The costumes were both cheap and nasty. Next week, Clara Morris.

MADISON SQUARE.—LITTLE LORD FAUNTLEROY.

A brilliant matinee, the first of a series of five, took place yesterday afternoon at the Madison Square Theatre with Little Lord Fauntleroy on the programme.

The principal feature of interest in the programme was the appearance of little Wallie Eddinger, a sweet boy of eight years, in the title role. To act as he acted, not simply repeating his lines like a parrot as do so many of our infant phenomena, but acting every word is intuitive talent not acquired by art. Never at a loss for a word, never stagey or awkward, but always perfectly free and natural, Wallie Eddinger is one of the most interesting and talented child-actors we have ever seen. Isabel Evesson was likewise very sympathetic and much applauded as Fauntleroy's mother.

GRAND.—UNCLE JOE.

Uncle Joe, or Fritz (Emmet) in a Madhouse, appeared before a packed house at the Grand Opera House on Monday night. As usual, the bubbling, mirthsome Emmet danced, sang and smiled himself into the good graces of the audience, which beckoned its hearty approval of all that was said and done by enthusiastically re-calling the popular comedian after the close of several of the acts.

Emmet's big dog, his cats, mechanical flying birds and flesh and blood "little tots" won marked approval by the manner in which they assisted in the performance, while Maude White as Fritz's sweetheart proved to be thoroughly capable to sustain the role assigned her. The supporting company is equal to the requirements, and the music and songs are pretty and catchy. Next week, A Dark Secret

THIRD AVENUE.—UNDER THE LASH.

Under the Lash, a melodrama which was seen here last season for the first time, was the attraction at the Third Avenue Theatre on last Monday night, and drew a good house. Walter S. Sanford, a promising young actor, in the principal role of Harry Burton was very good. Arnie Russell as Marie, the blind girl, was painstaking, and succeeded in winning the hearts of her audience. Jake Budd, Jr., as Nimrod Keys, a barber, and Dave Conroy as Michael McShane, a policeman, made decided hits, and were very funny in their respective roles.

Kellar, the magician, assisted by the Steens, is to appear at this theatre on next Sunday evening, and the three Sunday evenings following, in an exposé of Spiritualism. Next week Pat Rooney in Pat's Wardrobe.

PEOPLE'S.—ALMOST A LIFE.

Maud Granger made her re-appearance in Almost a Life, which was seen at the Standard some time ago, at the People's Theatre, last Monday. Whatever inherent probability there may be in the play was certainly not brought forward by the acting on this occasion.

David Murray makes a very perfunctory attempt with the role of Jules, who wants to go to the gallows rather than marry a nice, plump girl like Avisie. With the usual discrimination and love of virtue and honor that distinguishes an East-side audience, all the noble sentiments and actions were heartily applauded, and the excitement was intense in the scene where the populace crowds the streets in the village, the aforesaid populace consisting of four men who are evidently seeking lost pocketbooks. It seems possible, for the same amount of money, to have the uniforms of the soldiers at least bear a passing resemblance to those worn in France.

Miss Granger gets all she can out of her role, which is not much. Judith Berrolde, who bears a strong resemblance in face, form and dramatic methods to Mrs. Potter, takes the part of the Countess, which is really the principal character in the play. Miss Berrolde is a rather handsome woman, but certainly does not enhance her beauty by some of her facial contortions. Walter Ormond as Collinet is good as far as he goes, but somewhat overdoes his part.

AT OTHER HOUSES.

The household disturbance of Our Flat still upsets the gravity of refined audiences at the Lyceum, while Aunt Jack at the Madison Square is the cause of unbounded hilarity and riotous mirth.

Edwin Booth and Madame Modjeska continue their artistic partnership in perfect harmony at the Broadway Theatre, despite the sensational report to the contrary in a daily newspaper. The programme for the present week will consist of Hamlet until Saturday, when Don Cæsar De Bazan and Mary Stuart will be repeated at the evening performance. Next week, Macbeth.

The Drum Major will soon cease his command at the Casino, as Erminie is to be revived at that house on Nov. 20.

Wilson Barrett has good reason to be satisfied with the large audiences that assemble at the Fifth Avenue Theatre to see his performance of Ben-My-Chree.

Shenandoah is meeting with continued favor at Proctor's Theatre, which is gratifying to all concerned in the financial success of Bronson Howard's war drama.

The entertainment at Dockstader's this week concludes with a satirical skit entitled "How it will be when we have our new cross-town road." The singing and minstrel features are varied and attractive.

Tony Pastor and his new company are at home every evening at the cosey Fourteenth Street establishment. Bessie Bonehill, the London vocalist, is still a pleasing feature of the present programme.

With the revival of Monte Cristo, Jr., and the continuance of "Our Army and Navy, Koster and Bial's Concert Hall is as prosperous as usual. The programme this week is a strong one, and includes William and Alice Murdell, aerial artists, Isabella Ward, the Cecilian Quartette, Charles Harding and Ah Sid, Frank Bush and the Human Flute, Rudolph.

NOTES AND QUERIES.

Please mention in your next issue the date of the closing of the engagement of Booth and Modjeska at the Broadway Theatre. MAINE.

Dec. 7.

1. What year did Col. William E. Sinn become connected with the Park Theatre? 2. Who managed the house before him? Kindly answer through your Notes and Queries column. K. H. M., Brooklyn.

1. In 1875. 2. Edward Lamb.

A friend of mine has written a libretto on the subject of Don Quixote, having, of course, used the famous novel of Cervantes as the source of his inspiration. He asked me to compose the music for his libretto, whereupon I told him that an opera called Don Quixote had been produced in New York some years ago. Can you tell me where and when it was produced? 2. Also who composed it? H. J. BAUER, Jersey City, N. J.

1. A German comic opera called Don Quixote was brought out at the Germania Theatre, this city, on Jan. 9, 1883. 2. Adolf Neuendorff wrote the music and H. Italiener was partly responsible for the libretto.

1. Where did Laura Keene make her first appearance on the American stage? 2. Was she an American actress? 3. Was she acting at the theatre in Washington on the evening that President Lincoln was assassinated. MARIE GERHARDT, St. Louis, Mo.

1. At Wallack's Theatre on Sept. 20, 1852. 2. No, she was born in England in 1830. 3. The assassination occurred on April 14, 1865, at Ford's Theatre, Washington, during the performance of Our American Cousin by Laura Keene and her company.

I have made a wager that Mlle Aimée, the comic opera singer, died in Paris and not in America. Kindly decide this point, and oblige. H. LATOUR, New Orleans, La.

She died at Paris, France, on Oct. 3, 1887, while undergoing a surgical operation.

1. When was The Old Homestead produced? 2. Is not the character in which Den Thompson appears called Joshua Whitcomb?

JAMES A. HANLEY, Wilkesbarre, Pa.

1. The piece was brought out at the Fourteenth Street Theatre, New York, on Jan. 10, 1887. 2. Yes.

You will confer a favor by advising, through your columns, if the following books of plays have any monetary value. CAPITAL, Washington, D.C.

You can get the information you require by applying to Leggat Brothers, 81 Chambers Street, or George H. Leavitt & Company, 789 Broadway, New York.

Is there any London manager or actor or actress to whom an American-written English play could be submitted without endangering the author's rights in Great Britain? READER.

Manuscript could certainly be submitted to any respectable manager or artist in perfect confidence. If the play were accepted it would be paid for; if refused it would be returned.

"VORSPIEL" SUGGESTED.

Boston Post.

In pleading for more one-act pieces to precede longer plays, THE DRAMATIC MIRROR remarks that "it is a pity we have not a better equivalent for the term *lever de rideau* than the prevalent compound 'curtain-raiser.'" How would the German word *Vorspiel* do in its place? There seems to be no single English word, and the German describes the nature of the play better than the French.

NO USE FOR CRITICS THERE.

A DRAMATIC MIRROR reporter had an interesting chat yesterday with Arthur Hornblow, a young English journalist, concerning some of the latter's curious and amusing experiences with American dramatic journalism as she is practiced out West. After explaining that this was his first visit to America and that anxious to see something of Western life, he had, on landing in New York in April last, gone out direct to Kansas City, where he had acquaintances, Mr. Hornblow said:

"Shortly after my arrival in the town I made the tour of the respective newspaper offices—the *Journal*, the *Times*, the *Star* and the *News*, but in each case was promptly shown the door, although in all justice to the *Times* they did condescend in that office to explain that they did not want journalists but newspaper men. I know I was considerably mystified at this seeming paradox at the time, but remembering I was out West, I concluded it was all right.

"Just about that time, however, Pat Gilmore struck the town, and I volunteered to the Kansas City *Globe* people—a new and enterprising daily run by Louis Hammerslough and edited by Robert Gelatt and Alfred Patek—to write up gratuitously all Gilmore's performances, to which proposition the editor assented.

"The work I did proved so far satisfactory that on the close of the festival I was asked to come on the paper as dramatic editor; I was also to give an occasional European editorial and do casual reporting. And, for a week or so, all went well. The town was new to me; I was meeting with a race of people and seeing a side of life, to which I had hitherto been a stranger; the editor was a gentlemanly kind of fellow, and I felt comfortable. On all sides, too, I had heard complaints of the way dramatic criticism was conducted in the town: I was assured that there was no paper which had a man on its staff capable of judging a good play from a bad one, and I had a foolish confidence within me that I would change this state of things.

"I had reckoned, however, without two factors which, as it proved, were important ones: the Kansas City theatre-manager and the shaky finance of a Western newspaper. About the beginning of June, Ed. Sothern came to the Coates' Opera House with Lord Chumley and The Highest Bidder, and one Monday evening I was told off for the last-named play. Before leaving the office, however, I inquired if any seats had been sent down from the theatre, to which the editor replied that I was to ask for them at the box-office. I saw Mr. Hudson, the amiable manager of Coates' Opera House, and was informed in his usual nice, gentlemanly way, that four seats had already been given to the *Globe*, and that he knew nothing about any critic. On this I returned to the office and asked the editor if four tickets had been received. 'Oh, yes,' he replied, 'but they were only complimentary tickets, which we have sent on to Mr. Hammerslough. Ask Hudson for a seat as the *Globe* critic, and if he won't give you one pay for it.'

"Returning once more to the theatre I again accosted Mr. Hudson explaining what had become of the tickets, and that I was the critic of the paper and as such wanted a seat which, were he unwilling to give, I would pay for, and I added: 'My criticism will be precisely the same whether you give me the seat or whether I pay for it; I purpose judging this play on its merits alone; and profiting by the state of speechless astonishment into which Mr. Hudson had apparently relapsed, I inquired why he refused privileges to the *Globe* which he granted to the other papers. 'Because I don't advertise with you,' was the startling reply.

"But what have your advertising contracts to do with our editorial department?" I inquired with the *naiveté* of my guileless heart.

"'Everything to do with it,' retorted Mr. Hudson, tilting his stove-pipe hat on the back of his head, and endeavoring to crush me with his importance. 'I don't propose to have critics round my theatre whose paper I don't advertise with. The *Globe* is a comparatively new paper, and I haven't had time to prepare an advertising contract and until I do I'll have no critics round me.

"'Then am I to understand,' I said, controlling my temper as best as I could, 'that because you advertise your attractions in any given paper you are thus ensured against adverse or even honest criticism?'

"'Certainly,' replied Mr. Hudson 'I control the press of this town, and what's more I always mean to. Kansas City will be ten or twenty years older before she knows what dramatic criticism is. Dramatic critic, indeed! Do you think I will go to the trouble and expense of engaging talent and bringing shows here if the first nincompoop who comes along, as representative of some paper, could slate them unmercifully, simply because he bore me a little ill-will? It's not the company your critic attacks; it's my pocketbook,' and here Mr. Hudson smote his inside pocket.

"After vainly endeavoring for some time to drum into the obdurate manager's thick skull that the man who criticised a play unfairly simply because he had personal feelings against the theatre manager, would be fired from the staff of any decent paper, I added: 'Am I then to understand that because you advertise with the Kansas City *Journal* and the Kansas City *Times*, those papers have consented to forego all adverse criticism?'

"'Yes, young man, that's how we work it out West, and the sooner you get rid of all your Eastern ideas and prejudices the better for you. As I said before, I control the newspaper press of this city, and I always know I can rely on it for good critics, however bad my show may be.'

"'Why, then,' I asked, 'do they take the trouble to send a man down to the first performance? You could just as well write the notice up yourself and send it up to the office.'

"'Just as well,' rejoined Mr. Hudson, with a self-satisfied smile, 'but I don't do that. I like my public to see the newspaper men round the theatre on a first night, and besides, I like a different style of notice to appear in each paper; but, take my word for it, if any reporter took it into his head to 'slate' my show, the city editor would cut his stuff.'

"'My dear sir,' I replied, 'what you told me is very edifying but in my case, at least, do grant that I cannot possibly bear you any ill will. I have only just arrived in the country, and certainly, strange as it may seem to you, never heard your name before to-day. I came here this evening because I was told to do so, and those instructions I shall carry out entirely unbiassed by either enmity or friendship towards yourself. If your performance is good I shall give it a good notice; if it is rubbish I shall say so,' and saying this I left Mr. Hudson to his reflections and took my seat.

"Evil, however, followed on my boldness for the following morning, and although I had given an excellent notice of the play, I was discharged from the staff of the *Globe*. Mr. Hudson had kindly exerted his influence for me, as I am told he had done some time previously, for the lady critic of the Kansas City *Journal*, who also had incurred the managerial displeasure. And that this influence was brought to bear on the *Globe* is beyond a doubt, for only a few hours before I was asked for my resignation, the editor called me into his sanctum and informed me that he had decided to promote me on the paper."

"So there you have the entire circumstance," said Mr. Hornblow in concluding, "and what is the more extraordinary in that the Kansas City papers should submit to such intimidation, is the fact that Mr. Hudson is only a salaried servant of the Coates family."

PROFESSIONAL DOINGS.

EUGENE BERTRAM and Bassett Willard have closed with the Main Line company.

OTTO HEGNER's tour extends across the continent, and he will be heard in San Francisco early in January.

A PLEASANT feature of the laying off of Roland Reed's company, is that all of the organization are to be paid.

LITTLE ELMA is reported to have made quite a hit in May Blossom, with the Wheelock-Frohman company.

THE new Marquam Opera House at Portland, Oregon, will open on Feb. 3, with the Emma Juch Opera company.

WILLIAM F. CLIFTON has been engaged to replace E. H. Vanderfelt in Ferncliff, and opens at the People's Nov. 18.

J. J. FITZSIMMONS, formerly of the Florences' support, is now playing Jack Ralston in A. M. Palmer's Jim the Penman company.

C. T. ATWOOD will resign the position of business manager of Haworth's Ferncliff company at the end of this week.

CHARLES FROHMAN has engaged C. B. Hawkins to play the Irish comedy part in the Shenandoah company organized for the California trip.

CHARLES HOLTON has resigned as agent of the Haverly-Cleveland Minstrels, to accept a position as business-manager of The Wages of Sin company.

JAMES JAY BRADY has been engaged by T. Henry French to direct the Southern tour of the Little Lord Fauntleroy company, which begins about Dec. 1.

C. F. RIGGS, the genial manager of Riggs' Opera House of Fresno, Cal., has organized a road company, to be known as Riggs' Musical Comedy company.

THE Aladdin company, under the management of William Mayse and company, is in no way connected with the organization playing that burlesque last season.

THE Mrs. General Tom Thumb company, under the management of J. D. P. Wingate, manager of the Exeter (N. H.) Opera House, is playing the New England Circuit.

MANAGER BEN STERN reports that the largest house that ever gathered in the Star Theatre, Buffalo, on Monday night greeted Kajanka, which scored another great success.

MADAME JANAUSCHEK is having a successful tour through Pennsylvania under the management of Frank V. Hawley. She appears in New York on Dec. 9, at the Grand Opera House.

THE Gaiety Burlesque company is an organization that has started out under the management of Fred A. Thomas, to present Esmeralda on the road. The company comprises thirty people, including a chorus of fifteen female voices. Twelve one-night stands will be made, after which none but week stands and large cities will be played.

LOUIS WIETHOFF, formerly of the Walter Mathews co. and now with Martin Hayden's Held in Slavery company, is reported to be making a hit in the part of Peyton, the old seaman.

D. S. VERNON has assumed Gus Moulton's position as business manager of Vernona Jarbean's company. Mr. Moulton is reported to be very ill in Chicago, having had a stroke of paralysis.

MANAGER JOHN H. ROBB reports that W. A. Brady's After Dark company opened in St. Louis on Sunday evening to standing room, and has turned people away at each performance since.

D. W. TRUSS, the manager of Primrose and West's Minstrels, writes: "We are beating our own great record throughout New England. Houses everywhere sold solid before opening."

J. C. DUFF left this city on Saturday for San Francisco to superintend the production of The Queen's Mate, which will be the Christmas spectacle at the Baldwin Theatre, San Francisco.

MARIE HILFORDE writes from Peterboro, N. H., that business has been highly satisfactory. In A Bitter Atonement and Sentenced to Death Miss Hilforde has scored legitimate success as a star.

MANAGER MCCARTER, of the Opera House, Shreveport, La., states that R. D. McClean and Marie Prescott opened in Othello on Monday night to the largest and most fashionable audience of the season.

ROLAND REED considers the present season the best he has ever had. He will discontinue work this week in Philadelphia upon the advice of his physicians and resume his tour next week at the Amphion, Brooklyn.

THE entire Little Lord Fauntleroy company were photographed in a group at the Hotel del Coronado, San Diego, Cal. The mammoth hotel and the ocean as a background for the party, make a very beautiful picture.

MARIE PRESCOTT and R. D. McLean are meeting with critical and popular favor in the South and West, for their impersonations in The Winter's Tale, Ingomar and Othello. They are also the recipients of many social attentions.

W. H. FRISBIE has re-leased the Academy of Music in Oswego, N.Y., for five years, and has also leased the new Opera House in Rome, N.Y., the New York representation of both houses being placed in the hands of Klaw and Erlanger.

MARIE CARLYLE has resigned from the Rag Baby company, and has returned to New York. She says she resigned because she is ambitious and capable of doing something more worthy of a soubrette actress than the inane work she has had to do this season.

MRS. E. M. POST, of My Aunt Bridget company, is dangerously ill in St. Louis, at the Lindell Hotel. It is a singular coincidence, that the lady who took Mrs. Post's part in the company last season, died in St. Louis during the company's engagement in that city.

MILTON NOBLES, the well-known actor and playwright, was among a party of gentlemen who recently made an ascension of Mount Massive, near Leadville, Col. The ascent was begun at 7 A. M., and it was late in the afternoon when the summit was reached.

AT Albaugh's in Washington the Emma Juch Opera company in Faust was greeted with a large audience, containing many notables, on Monday night. Secretaries Blaine and Tracy, and the British, Austrian, Spanish and Chinese Ministers occupied boxes.

A COUSIN of the late Dan Maguinnis wishes to contradict the statement made in a news paragraph last week that the widow of the deceased actor is in needy circumstances. Mrs. Maguinnis died several years ago. Dan Maguinnis is said to have left property amounting to $30,000.

THE Boy Tramp company, with Augustin Neuville as the star, met with considerable success in Philadelphia during the week of the 28th ult. The orchestra had to be placed under the stage, and even then it is reported that enough people were turned away to refill the house on more than one occasion.

STEPHEN LEACH has resigned from The World Against Her company in order to accept the position of agent with the Oliver Byron company, which he reports as doing an excellent business. He has also received an offer from Europe to go over there and represent an American enterprise, and if he accepts will leave in August.

MRS. E. L. FERNANDEZ announces that her regular Christmas Festival for the children of the stage will take place most probably at the New Harlem Opera House on Sunday, Dec. 28. She will be assisted by a committee of ladies consisting of Mrs. Louise Eldridge, Mrs. Sol Smith, Kate Forsythe, Lila Vane, Netta Guion, Mrs. Willis and others.

DURING the Summer tour which A. M. Palmer's company will make next year under the direction of Al. Hayman, the original casts of Aunt Jack, Captain Swift, Jim the Penman, and Saints and Sinners will be seen. The tour will begin on June 23, at Portland, Oregon, and terminate Oct. 13, at Philadelphia, when the company returns to this city in time to open the regular season.

MARCUS J. JACOBS, son of H. R. Jacobs, celebrated his twenty-first birthday on last Sunday at Victoria Hall, on Lexington Avenue, by a banquet and reception. A most enjoyable time was had by all present, while the young man was loaded down with gifts, including many floral offerings. Among the presents were: a watch fob with gold and diamond locket from Corinne, a pair of handsome gold eye-glasses from Mrs. Kimball, a locket from some relatives, a diamond and sapphire ring from his father, H. R. Jacobs, the popular combination manager; a pair of costly sleeve buttons from some friends, an English encyclopædia of fifteen volumes, and an unabridged Webster's dictionary from the attaches of the Third Avenue Theatre.

LETTERS TO THE EDITOR.

NEW YORK, NOV. 11, 1889.

To the Editor of the Dramatic Mirror:

SIR,—To judge fairly of the differences between Mr. Daly, manager, and Mr. Lackaye, actor, we should refer to the accepted usages of theatrical engagements. You observe that actors should, in their contracts, specify clearly their lines of business, but you forget there are no longer any lines of business. I remember asking Charles Mathews what his line of business was? He replied: "the best part in every piece."

If the contract be a simple undertaking to perform in the theatre of the manager, such a contract carries with it its equities. It must be reasonably and fairly interpreted. A manager under such an agreement might ruin the fortune of an actor against whom he entertained a hostile feeling by making him play a super, or a servant to announce "the carriage waits."

On the other hand, the actor has no right to refuse to perform a part because he may think it inferior to his position, and likely to injure his standing, for the reason it hath not the prominence he considers he has a right to occupy. If such a privilege were given to an actor he would simply assume the function of the manager.

The question remains, is the part of Oliver in As You Like It, one which, being played by an actor of fair standing, would affect his reputation and tend to depreciate him in the public estimation? This can only be answered by an expert. So, under the circumstances, either Mr. Daly or Mr. Lackaye might fairly call the agreement off; and both parties assenting to that arrangement no more need be said. Each asserted what he believed to be his rights.

I remember, by the way, that Celia in this play was played by Miss Foote, when she was leading juvenile lady at Covent Garden, and Celia may compare fairly with Oliver. Henry Irving told me that when he should produce As You Like It, it was his intention to play Touchstone! Where do your lines of business come in?

AN OLD STAGER.

CONCERNING BEN-MY-CHREE.

OFFICE OF THE BOSTON COMMONWEALTH,
BOSTON, Nov. 7, 1889.

To the Editor of the Dramatic Mirror:

SIR,—It may seem at odds with modesty for me, a "provincial" newspaper woman, whose fortune it has been to see Ben-My-Chree in the "preliminary" Boston performances, to protest against the total misunderstanding of one of the play's most significant and beautiful points, by a "metropolitan" dramatic authority.

Both Nym Crinkle, in his feuilleton and THE MIRROR'S critic in its regular dramatic columns, refer, as I note with extreme surprise, to Dan's assumption of guilt and failure to urge anything in his own defence as a defect in the play—a something inexplicable, unnatural, motiveless—therefore an artistic stupidity.

A closer study of the drama and the fashion of its acting, makes any such view untenable. Doubtless Dan could have proved, without Davy's aid, that he killed Evan in self-defence. But at what cost? At the cost of Mona's pure name. Inevitably, on proving himself attacked by Evan, we must also prove an adequate and credible motive for Evan—the gentle, the temperate, the self-controlled Evan, "who lived in lovely charity with all men"—making such an attack. That motive was Evan's conviction that Dan had betrayed his sister. On what could such a conviction have been founded? On Evan 's having seen Dan leap by night from Mona's chamber window. Such questions and such answers would follow Dan's setting up the plea of self-defence. To ward them off—to keep Mona's pure name from dishonor—Dan emphasizes the statement of his own guilt and urges its penalty. The action is not only significant, it is inevitable; it is wholly consistent with Dan's character, as the dramatist wished to portray it; it is the first step in the redemption of his soul. Comprehension of it prepares the spectator for comprehension of Dan's later supreme sacrifice made for identically the same purpose—to spare and save Mona. Love for Mona was his redemption; it is indicated as clearly in his first action as in his last. And, therefore, so far from his refusal to defend himself being motiveless and stupid, it is in itself a key to the very motive of the play.

There is another point, subtle indeed, but beautifully indicated in Mr. Barrett's acting: In the beginning of the fight, while Dan was yet within his own control, it is made perfectly evident that the fight might have been brought to a comparatively harmless issue. Dan, had he kept his head, could, by his immensely superior strength and skill, have overpowered and disarmed his cousin without seriously injuring him. Such is his obvious intent. But at the first blood drawn by Ewan's knife the madman's blood issues like a flame, all which had restrained him a second before is burned away like chaff. "You'll have it then, will you?" is the cry of his raging passion, and the hand that drives the knife home is a murderer's hand, with the insane joy of a revengeful heart behind it. In honest analysis, it is not in self-defence but in burning rage that strong Dan kills weaker Ewan. It is the recognition of this fact in Dan's honest heart that makes it possible when, to save Mona's honor, the necessity is laid upon him for him to say, "I am guilty."

The "sad" ending of the play is mentioned as a defect of it. It may be that behind this defect, which it shows with not a few other English dramas, lies that subject of English character which in all history, as in all romance, has refused to recognize a death in honor as a sad ending. In the first act of Ben-My-Chree we are shown a reckless wastrel, bringing sorrow to all who love him. At its end he is shown to us grown to the full stature of a man, through love and suffering and sacrifice. And I hope the day is far distant for the bettering of that defect of English hearts which will not see such a consummation as a sad one.

The play seemed to me so noble in its motif, so self-consistent in its development, so refreshing in its return to the elemental simplicities of human nature, that I confess any misunderstanding of it by those who sit in the high places of criticism, seems to be a thing against which to protest. Hence the above.

With sincere respect,
DOROTHY LUNDT.

HOW IS THIS, MR. CORRESPONDENT?

ROCHESTER, N. Y., Nov. 7, 1889.

To the Editor of the Dramatic Mirror:

SIR,—Your Port Jervis correspondent says of our performance in this week's MIRROR: "The gods alone seemed to enjoy the performance." He also is responsible for the enclosed notice, taken from the Port Jervis *Gazette*, in which he says: "The audience was quite large, and they sat through four acts of dreary stuff with a patience and enthusiasm worthy of a better cause." Truly both notices are bad, but it is easy to see the writer is not altogether truthful.

We should pay no attention to these notices had not this correspondent threatened us with them. He was unintentionally disturbed at the hotel by some of our people in an adjoining room, but his rights and rest were respected immediately that the fact was known. This, however, did not satisfy him, and in the morning he threatened the company with an adverse notice in THE MIRROR, thus not affecting the people who had disturbed him, but us, the proprietors.

We inform you of this pusillanimous affair, as we feel confident you do not wish your paper should be used as a vehicle for the venting of petty spite.

In regard to the merits of our performances, we do not claim they are classic, but merely that we please audiences immensely in the houses in which we book, and that no better pleased gathering of people has gone away from Lea's Opera House, Port Jervis, than that which witnessed our performance. Yours truly,

GRIFFIN AND WILSON.

NOT A WORD OF TRUTH IN IT.

THE PLAYERS', 16 GRAMERCY PARK,
NEW YORK, Nov. 11, 1889.

To the Editor of the Dramatic Mirror:

SIR,—I desire to state that the interview with me as reported in this morning's *Herald* is false, and that there is not one word of truth in the statement that there is or has been any disagreement or any unpleasantness of any kind whatever between Madame Modjeska and myself. Respectfully yours,

EDWIN BOOTH.

Manager S. S. Vail, having retired from the management of the Cortland Opera House, Cortland, N. Y., all communications should be addressed to the Cortland Opera House, Cortland, N. Y.

THE HANDGLASS.

ADAPTED PROVERBS.

NOT every actor becomes a plum.

A contract in the hand is worth two in the manager's pocket.

An honest press-agent gathers no moss.

Least said soonest finished.

A clove in time saves nine.

A polite property-man is the noblest work of God.

Never count your coupons before you have subtracted the dead-heads.

† † †

A LOSING attraction in a Philadelphia theatre last week had the phenomenal effect of causing a small boy to descend from the gallery and hand in an extra quarter at the box-office for a seat down-stairs, saying it was so lonely up there that he was afraid to stay.

† † †

AN unfeeling Boston editor says, "Emma Juch in boy's costume as Mignon does not present an edifying spectacle to the lovers of the beautiful in art or nature."

† † †

An actor named Wilton Lackaye
Was asked as a super to play,
To come on and cheer,
With a helmet and spear—
But he didn't see it that way.

† † †

THAT was a wierd fatality a couple of weeks ago which made a dispatch, from Boston, telling of the party that went on to attend the opening of the new Tremont Theatre, read in a New York newspaper: "The party was taken to Boston by a special *bar*."

† † †

IT is said that during the recent trip across the ocean of Barnum's Circus, the great showman was very much depressed over the fact that his mammoth attraction could not truthfully be alluded to during the voyage as the Greatest Show on Earth.

† † †

RING out wild bells to the wild sky! A cable dispatch says that Adelaide Patti has bleached her hair, and the effect is pronounced to be an agreeable transformation. The lady's prices for the coming season, however, will retain all their unpleasant peculiarities.

† † †

ANNIE PRICE, the fat woman of a Brooklyn dime-museum died last week, and the Brooklyn *Citizen's* funeral editor pathetically rises to explain: "The living skeleton, the tattooed man, the elastic marvel and the gentleman from Madagascar all sat around the apartment and shed great, hot, scalding tears. Annie's husband, the Albino, came in about noon with his white hair tied up in a black bag and tears in his one pink eye to receive the condolences of his friends."

† † †

A THEATRICAL MONOLOGUE.

MANAGER. (*politely*) "Here is your part for the new piece, Mr. Makahit. You are to play a door-mat in the first act, and to be a body washed up on the beach in the last. During the storm scene you will oblige me very much if you will stand in the wings and work the thunder. No? Very sorry, but my rules are imperative. (*to boy*) One Lung, give this gentleman his rubbers and show him the way out."

(*Exit* MR. MAKAHIT, *to slow music and red light.*)

† † †

THE GREAT UNKNOWN.

"Hist! Henrico, hist!"

The bells sounded the solemn hour of midnight.

Along the river-front where murky darkness hung, in the shadow of an overhanging wall, two men, carrying a small alligator satchel, crept stealthily along. Their footsteps woke no echoes, for they wore muffled shoes and lifted their feet skilfully, like Park policemen on parade.

"Hist! I say!"

The ghastly face of the speaker turned to his companion, who clutched the alligator bag closer to his side, and muttered sullenly between his set teeth:

"Hist 'yerself!"

Who were these men who stole through this unfrequented by-way at midnight?

What did they carry in *the small alligator bag?*

The remainder of this interesting story will not be found in any publication. The men were simply two printers taking home (in the usual way) the proofs of the libretto of Gilbert and Sullivan's new opera.

† † †

ADELAIDE MOORE'S leading man is accused, during a recent performance, of maliciously throwing a pistol among the footlights, which should have been left by him on a table, to be accidentally discharged afterward by the star. His unseemly action caused a decided sensation, as the distracted heroine was forced to get down on her knees and pursue a still hunt for the pistol among the footlights before the drama could proceed.

† † †

A RHETORIC Brooklyn journalist pointedly asks: "Where are our men singers?" We can't say where they may be just now, but about three o'clock on the morning after Election Day, any number of the Brooklyn variety could have been seen and heard dextrously pursuing their devious ways to their several homes, and favoring the sleeping residents of the Graveyard-city with various operatic selections suitable to the occasion.

† † †

IBSENIA, now prevalent in Boston and Philadelphia, threatens to become more dangerous in its results than the dreaded epidemic, Wagneritis, of last Winter.

† † †

A PARIS letter states that two of Buffalo Bill's Indians, namely Youngmanwithaterriblecheek and Greatchiefwiththethreedollarshoes, have become so charmed with English customs that they live entirely upon mutton chops and Bass' ale and wear their trouser-legs turned up fully two inches all round.

† † †

MINNIE HAUK has bought the house near Lucerne that used to be occupied by Wagner, but she reports Philharmonic rehearsals of cats on the back-yard fence just the same as though it were a fashionable New York boarding-house.

† † †

No less than three attractions, now playing in this city, make a specialty of advertising the number of wonderful dogs appearing in the respective plays. This probably accounts for the large number of unemployed actors.

DOLLY'S DEBUT.

Do you remember why the Dutchman called his son Hans? "Because it was his name." That is just the reverse of my heroine's being called Dolly, because it wasn't her name, but it was the name the manager gave her on the bills.

Personally, she was what the advertisements call prepossessing. She was born of good family, well educated, fond of travel and also of adventures which, perhaps, explains her having them wherever she turned. She was in appearance the kind of girl you meet every day.

In the lives of all girls not wealthy there comes a time when they wish or need to earn money. The way to do so is not always open. Dolly was away from home, too proud to tell her parents her lack of work and of money; too proud because she went away without their approval, and unable to find work that she could do. She could teach, but teachers' positions are not to be had for the asking, she found. Sew? That she could not do, and she tried all avenues which it seemed possible she might find open to her, but found them all closed.

At last, in one of the Boston papers she saw: "Wanted, a pianist to travel with the May Alma company," and she answered it. She could play the piano and she was a good traveler. After performing for the benefit of the manager she was accepted, and then she began to wonder and to worry a little over what was before her. All the stories of immorality she had ever read came fresh to her mind, and frightful thoughts of what her companions might be, visited her every day, and all that consoled her was the thought that she was not obliged to stay if she found them low and vulgar. It comforted her somewhat that the two members she had met were nice and well-bred, and a little hope crept into her heart that actors had been painted in colors too dark.

Her companions were waiting in the depot when she arrived ready to start in search of the unknown. They were the manager and his wife, Mr. and Mrs. Rivers, the star, leading and second ladies and five gentlemen. As a whole they looked very respectable, some of them more than that, and one or two as if a little below. The property-man was the stage-struck son of a gentleman on Beacon Street.

He was a nice little fellow, but he missed his calling when he chose the stage. The leading man was an old actor from New York and a fine-looking man, dignified and imposing. He was taken for Henry Irving once on the route. The manager's wife was supposed to be a chaperone to the unmarried ladies, but although good, she was no credit to the rest. Before marriage she had been a domestic, and nothing would ever make her look like anything else. She was coarse of manner and of speech.

They made their debut at a city in New Hampshire, and for three days all went well. Then the leading man, on whose impressive appearance all relied to counteract Mrs. River's want of dignity, "consulted the spirits," so he said, and in the depths of the night awoke everyone in the hotel by singing through the corridors at the top of his voice, "Nearer My God, to Thee." From that he went on to others less religious and more objectionable. Finally he was quieted down, but when the remainder of the company met the next morning great was the indignation. None of the company cared for notoriety or advertisements of that kind, and it was voted to discharge the singer upon a second offence. Of course the offence came, and speedily. He was another illustration of a smart man spoiled by bad habits.

In every company there is one who has to bear the jokes of all the others, and in this Carl was the one. He knew absolutely nothing of the stage except from the front and so it was easy to fool him in the simplest manner. One of the boys sent him to buy some wrinkles. Anyone who has spent twenty-four hours as an actor ought to know that wrinkles are simply lines marked more or less black upon the skin.

Carl stopped in the star's room and mentioned what his errand was, and it is to be believed that she told him what to get. At supper he passed to the joker a box with "There are your wrinkles and the apothecary says take one every hour." It was full of narrow strips of sticking-plaster all colors, and the joker owned that Carl had the best of it for once.

Carl had a real genius for stage-setting. Of his own property he was most generous and he had brought draperies, tablescarfs and a thousand and one little things which he used for the company's good. He gave the ladies anything that he thought would make them effective and was the kindest member of the company. He was a little gentleman and everybody liked him.

Dolly found her companions as polite, as clean-minded and wittier than those she had known elsewhere. If there were any fast ways she saw none of them. No one in the company made outside acquaintances, and although the star occasionally received invitations to dances or champagne suppers, she never noticed them. It often puzzled Dolly to understand why a man should think a woman was open to invitations which are insults, simply because she earned her living on the stage. Men who would'n't have dared to speak to Dolly under other circumstances would try to converse with her, but never succeeded. She didn't take kindly to any form of disrespect, and she considered any one's feeling at liberty talk with her, disrespect and nothing else.

The pleasant side was made up of much leisure, bright wits, the seeing a new side of the world, living at good hotels, and watching the people where they went. The days went swiftly by and in a fashion to destroy energy and ambition. It is a most demoralizing kind of life; there was never time for anything with all the day before one, except two or three hours for rehearsals. A walk, much talk, and it was time to go to the theatre. The day gone and lost; that is a great feature of the unpleasant side. Another was the being associated with the manager's wife. One of a fine nature can never, without deterioration, assimilate with a coarse mind. It was very disagreeable to Dolly to be stared at while people said: "There's the troupe. Pretty good-looking girls. No paint there." In her short career she never got callous enough to hear that sort of thing without blushing.

Every Sunday morning was pay-day. For three weeks all went well, but after that Dolly began to hear remarks about "the ghost walking," and she didn't know what it all meant. There didn't seem to be any real need of a ghost, as Hamlet was not one of the selections. She soon learned that "the ghost's walking," in theatrical parlance, is synonymous with drawing one's salary, and none of the company saw even the first vestige of the ghost's garment.

Christmas came, and found everyone without money or the power to get it from the manager. No making presents that year; and Dolly mourned greatly in her own room, where she should not make the others more unhappy. Two weeks later the manager went to Boston, ostensibly to get money to pay the company, but really to carry off what he had, and that was the last of him. His assets left behind were of trifling value. He owed the hotel keeper seventy-five dollars for the board of the members, and to them he owed nearly seven hundred dollars. There they were Saturday night, among strangers, without a dollar and no way of holding or finding the manager. They made enough from that evening to take them home. The hotel keeper held their trunks, which he had no right to do, as the members made no contract with him for board and had not so much as signed their names to the register. He held about six hundred dollars worth of property, which was not the manager's, for a bill of seventy-five, which was that unworthy's. That experience satisfied Dolly.

When she got her trunk again she said to herself, "You want no more such adventures. You never shall go with any other company unless it is a thoroughly first-class one, and I doubt if you do then."

With that conclusion she has been content and her ways now run in less public, less exciting grooves, but as compensation she knows where her next dollar is coming from and that she won't have to be commented on as if she were deaf and could not know what was said of her. She has seen none of her former companions since she ceased to be a part of a company, but she sometimes sees their names in the theatrical columns, so it seems they were not so easily discouraged.

If this "o'er true tale" keeps some other silly girl from following the same road it will not have been written in vain.

M. D. M.

GOSSIP OF THE TOWN.

PERCY HUNTING has been engaged for The Great Metropolis company.

NEIL FLORENCE has resigned from J. B. Polk's Silent Partner company.

VICTORY BATEMAN has been engaged for the road Roger La Honte company.

W. H. MCGIVEN has resigned his position as agent of Barry Johnson in Eagle's Nest.

CHARLES WILLIAMSON left the Clair Patee company on Saturday night to join The Silver King company.

OSCAR RAHNZ, who was formerly with the Mazeppa company, is no longer in H. R. Jacobs' employ.

THE "Don't Cry" ballad by E. E. Rice, introduced into The Seven Ages, is meeting with popular favor.

CHARLES E. VERNER'S new romantic Irish comedy drama is finished, and rehearsals will shortly take place.

A SPECIAL MATINEE of Ben-My-Chree will be given at the Fifth Avenue Theatre, tomorrow (Thursday) afternoon.

GUSTAVE KAHN will sail for Europe on the *Ems* next Wednesday, the 20th inst., on the lookout for novelties for next season.

WILLIAM BLAISDELL is reported to have made a great success in support of the Lizzie Evans company through the South.

HENRY THOMAS, manager of the Academy of Music, Montreal, arrived in this city on Saturday last to confer with his agent, W. W. Randall.

FRED D. ELLIS, business manager of Scott's Thrown Upon the World company, will pilot Claire Scott and S. K. Coburn on a Summer tour to the Pacific Slope in 1890.

ON account of the great success of the Emma Juch Opera company, at the Academy of Music, Brooklyn, a return engagement has been made there for Thanksgiving week.

THE SHANTY QUEEN, with Frankie Kemble as the star, will open its season at Montreal next Monday. It will be presented at Hammerstein's Opera House in Harlem Dec. 2.

T. H. WINNETTS' new play, Devil's Pool, is an American comedy-drama in which scenic and mechanical effects are to be a striking feature. It is said the piece will be produced shortly.

GUS WILLIAMS' latest comic song, "Beautiful Language," has made such a great hit that it will continue to be the feature of his monologue as a star of Herrmann's Transatlantique Vaudevilles.

TED MARKS will sail to-day (Wednesday) on the *City of New York* for Europe. He will not return until he has secured a dozen or more foreign vaudeville novelties for the new company which he is to put on the road next season.

HELEN JUDSON, the leading contralto of the Norcross Opera company, left that organization at Evansville, Ind., and H. T. Jennison, the agent, left at Terre Haute. The reason given for both of these secessions is non-payment of salary.

CARRIE JACKSON successfully undertook the character of Gertrude Savernak in The Great Metropolis at last Wednesday's matinee in the Amphion Academy, Brooklyn, and has been engaged to play the part for the remainder of the season.

PINERO'S play, Sweet Lavender, has met with greater success in this country than any play imported from England recently. Daniel Frohman purposes keeping it on the road for a period of at least two years after the present season.

KAJANKA is reported to be doing the banner weeks of the season. Last week it beat the record at Cleveland, while at Detroit the week before, an equally cheering report of its business was given. Kajanka comes to Niblo's, Dec. 2, for a run of ten weeks.

F. NOÉ DE VARENNE Y MONTEZ has adapted a one-act play from the French of Fournier and the English of Charles Reade, entitled Nance Oldfield, or Art, Comedy and Tragedy, and it has been accepted by Helen Barry to be used by her as a *lever de rideau* on tour.

ROBERT DOWNING is covering considerable territory this season and reports from all over his route not only confirm the stories of large business, but tell of excellent performances. In many instances Mr. Downing's percentages are larger than those secured last season.

THE first concert of Pablo Sarasate, the violin virtuoso, and Eugene D'Albert, the pianist and composer, will be given at the Metropolitan Opera House next Monday evening. The artists will be assisted by a grand symphony orchestra of 110 musicians, under the direction of Walter Damrosch.

SAMUEL H. FRIEDLANDER, who has been so long and successfully identified with P. Harris' houses, and who lately established the Hennepin Avenue Opera House, Minneapolis, is about to embark in theatrical enterprises for himself. Mr. Friedlander is one of the brightest young managers in the profession, and very popular with newspaper men.

THE phenomenal business being done by Webster and Brady's After Dark and She companies is deserving of more than passing attention. The season of After Dark, especially through the South up to date, has far exceeded the most sanguine expectations of the manager. The opening houses have been far above the average everywhere, and the impression created by the performance is spoken of as unequaled by any other melodrama now touring the country. The rest of the season is booked to advantage in the best houses in the principal Northern cities, and the managers look for a big profit on the year. They have just closed arrangements for a four weeks' engagement in San Francisco next Summer, where Bobby Gaylor, the well known Irish comedian, will star in a new spectacular melodrama entitled An Irish Arab, which will be produced on a very elaborate scale. W. A. Brady has signed a five years' contract with Mr. Gaylor and will endeavor to place him among the principal Irish comedians of the day.

UNCONSIDERED TRIFLES.

If all men looked and acted Millie Hylton and the young lady with the topographical name, Bessie Bonehill, at Tony Pastors women would really adore them.

I say really, for the sentiment that men inspire in women is compounded of many reasons, among them the convenience of men, their muscle and brawn, their skill in striking out from the shoulder and the utility of their boot-heels together with the prompt recurrence of weekly bills in addition to their own natural charms. The feeling I refer to, on the contrary, is spontaneous and wholly disinterested.

As ideally exquisite as the budding loveliness of sweet sixteen is the frank attractive manly guise of these young women. I stole off to see them at the matinee on election day, and seated among the gods offered up my tribute as honestly as any voter in the house.

There is nothing mawkish or misleading in their assumption except Miss Bonehill's boots, which are built for dancing on feminine models. The most careful study of their dress, manner, gesture, attitudes and outlines failed to discover anything lacking. They wear their clothes better than most men, yea, than most leading men; there is less self-consciousness in their backs, and their well-fitting trousers seem to have given them no concern. There is neither foppishnesss nor exaggeration in their attire, and their good loud voices are hearty and natural.

It seems funny that women should be able to give men points on their own ground. But if I were a man and wanted to know how to make myself pleasing to the eye and agreeable to the senses of the sex, I would study these young women. Their complexions indicate good constitutions and healthy living. Their movements are free and unrestrained, yet their masculine curves and angles fall within the lines of good taste. But observe the real thing in street cars and on street corners and see if you you do not too often agree with the maid in "Felix Holt," whom George Eliot makes to describe men as "two-legged creatures, always straddling around on wet days."

The value of these two young English women is that they reveal the æsthetic possibilities of man in architecture, dress and manner. It is worth something to see Miss Hylton use her large white silk handerchief, also to observe how Bessie Bonehill has acquired the difficult art of putting her hands in her pocket without threatening the dislocation of her entire frame. And by the way, what fine large white hands they both have.

Miss Bonehill, too, has courage—the courage of her name, otherwise she would be Bessie Bellecour, or Belmont, or Belvidere, instead of suggesting cemeteries, Indian mounds and the Boffins' dust heaps—suggestions which only her own forceful personality, pregnant with energy and life, can dispel.

Young Charles Marlowe over at the Grand Opera House, could also have learned something from Tony Pastor's about the wearing of "thingembobs," as the Hon. Sam Slashton calls them.

Miss Tanner has a pleasing person and makes a winsome boy, but she couldn't have imposed on a girl baby. Truth lurks in Miss Tanner's outlines, in the careful turning back of that silken-lined cape in order to show its color in the shamming masculinity of her voice, in her "By Joves" and affectation of manly converse. Everything was too intentional. You may say that a woman masquerading would naturally exaggerate. So she would, but then she would not have deceived experts and old acquaintances.

That is what the gallery thought. In the Grand Opera House the gallery is so remote that it is the acting and not the lines that tell. The focal distance is just right to get the movement, disembarrassed of the text. I was pleased and surprised to find how discriminating was the judgment of the top loft. The audience there has neither standards nor prejudices, but speaks right out of nature. One understands how wise was Goethe when he used to call in his servant girl and read her his poems.

Subtle effects and indications went for nothing, but the broad lines of the play missed or hit exactly as they deserved. When Lady Madge cried the loft laughed, and the numerous people who never saw anybody in a room until they got their cues, were held in derision. All the kissing was in high favor.

The most acute of the critics there was a powerful, smooth-faced young drayman, who wore a battered felt hat, which he did not remove, and who shared with a friend several quarts of peanuts, through the remains of which I waded after the performance.

He was in that enviable state of ignorance which is most responsive. He was so absorbed in the stage that he hung over the balcony rail, and his comments were frankly outspoken. I would not have wanted a better guide to find the heart of a play, nor a surer touch to lay bare its weaknesses. His sympathy finally went out to Mrs. Delamere because she was a woman who is down, and he loudly avowed his belief that the brother would get stuck on her after all." This as we came out.

In the dim light of the upper gallery, for gas is never wasted in the top loft, the well-filled seats had an air of uniform respectability. That was true. But when we got into the broader halls and brighter lights it was respectability in shreds and patches. A twenty-five cent audience is made up of the poorest paid of all classes in this city. Proportionately they are the best patrons of the theatres. How proud I felt of them? Every tongue had broken loose. I did not hear one rough word although plenty of bad grammar. The more unctuous possessor of the best seat in the house might have envied their solid enjoyment in the play. The part the stage might play, as a great teacher of manners and morals, at the moment rose up in appalling proportions.

If I were a manager I would consider to the extent my profits would permit those faithful, generous, appreciative supporters. There is a great difference in the accommodations offered them and in the treatment they receive. When I want to rub against human nature I go up in the second gallery. The disagreeables one encounters there are not more disagreeable than one finds in more favored situations. The traditions of the gallery have passed away. The audience listens. They respect one another's comfort. They do not pose nor attempt second-hand criticism. What one learns from them on the other hand is at least honest, and so far valuable.

It is in such searches I have acquired some knowledge of the second gallery. At the Grand Opera House the seats are comfortable and the first row has a head-rest, which is a boon. At the Broadway Theatre the accommodations are excellent. Mr. Daly pays greater respect to his attic audience than any other manager. The lights are turned promptly up at half-past seven, and the first-comer has the first choice. This is as it should be, because the working people cannot get away during the day to get reserved seats, otherwise, at such plays as Mr. Daly produces, people who can afford to pay more would absorb all the best seats. The Fifth Avenue gallery approaches this, but reserves the first row for those who can pay more. The cheap seats at Palmer's are practically prohibitive, and at the Madison Square seventy-five cents is asked for the first rows. But the size of the gallery has determined that. But everywhere, the ushers are too careless in their behavior and too indifferent as to the pitch of their voice and the amount of their conversation.

Let me speak one word of regret that Mr. Daly and Mr. Lackaye have fallen out. I had told every one to go see those black eyes twinkling under that red thatch, and the delicacy of that acting, which, always trembling on the verge of absurdity, carries the sympathy of the situation. And now it will be seen no more. Mr. Bond is a most admirable and estimable actor, but I cannot conceive of him as the O'Donnell Don.

WYLDE THYME.

IMPROBABILITIES OF THE STAGE.

There are many people so dull of comprehension who make up the audiences of our theatres that they cannot follow the plot of the play closely enough to derive any benefit therefrom, and consequently have more or less to say about the "improbabilities of the stage."

Very often when the hero appears at the critical moment and rescues some one from a dreadful fate, there are those in the audience who ridicule the situation and suggest that that is all very fine, but they wonder how it was that he happened along just in time, when, had they watched the development of affairs on the stage as closely as they did a certain lady with a new bonnet, or some one else that happened to be putting on airs with a shell lorgnette, they would know all about it.

I have seen coincidences as great in real life as I ever saw on the stage in a legitimate performance, perhaps not quite so emphatic but equally as wonderful.

For instance, once after leaving a company on account of a little misunderstanding with the manager, I chanced to meet in a different city an intimate friend who had been a member of the same company now disbanded, and after a short conversation he broached the subject of our separation. Presently he drew from his pocket a letter from the aforesaid manager the nature of which it was very necessary to keep quiet, and above all it was not intended for me to see, but as I had frequently taken him into my confidence he naturally reciprocated the feeling, and gave me the missive to peruse. As we stood there on the pavement of a great thoroughfare reading the letter, someone came up from behind, glanced over our shoulders at the paper we were so intent upon, slapped my friend on the back, and said "just the man I want to see, but I didn't expect to find you in this town."

We both looked up to see who had interrupted us so unceremoniously and there stood that selfsame manager, whom we had every reason in the world to believe was over three hundred miles away.

B. A. G.

WALKING AS A FINE ART.

On Thirty-third Street going towards Fifth Avenue the other day, two young ladies, richly dressed and handsome, suddenly turned upon the pavement and stood wordless and breathless, gazing after some object that had passed.

"Isn't it perfect?" "Exquisite!" "It took my breath away!" "Like a poem!" "Like music!" "It intoxicates me like wine!" "What is the reason we can't do it?" fell like small shot from two rosy lips with a gush of returned breath and several shades of eye-flash from blue and black orbs as "it" turned the corner and disappeared from view.

"It" meant the tall and well-made form of a young militiaman, in the uniform of his regiment; small, well-polished knapsack jauntily swung from his broad shoulders; head airily thrown aloft under the amateur shako, the white smoke from a fragrant Havana floating lazily upward, the long arms scarcely moving as they swung gracefully by his sides, his unabsorbed attention utterly unaware of the storm raised in the duo of feminine hearts behind him.

But it was not the knapsack nor the shako, the airy, fragrant Havana, nor the uniform which raised the storm. It was the rhythmic, swinging, poetic motion of an absolutely perfect gait.

The two young belles starting out on their shopping excursion had been plunging along as though going to a fire, bodies pitched forward, entirely out of step with each other, one with a heavy rolling waddle, the other a straight-up-and-down, churn-staff motion—enough to make an observer seasick.

The arms of one were wildly swinging in a windmill sort of fashion, while those of the other were braced out under her cape like triangular iron supports, her hands clutching the pocket-book in front with unconscious fierceness, after the latest approved decree of feminine pedestrianism.

Though so faultily faulty in their own movements, those young girls with true American instinct were quick to know a good thing when they saw it, and the young militiaman's gait was most certainly "good."

Moreover, feminine attention is just now being pretty sharply directed to the whole matter of personal grace here, by the lectures of Mrs. Edmund Russell, a fair exponent of Delsarte, who has just made her appearance amongst us, and with her artistic husband is becoming the sensation of the hour in patrician circles.

Mrs. Russell asserts that no "feminine race" so terribly misrepresents itself as the American; that whereas they are by nature large-minded, enthusiastic, independent, dignified and sensible, nine times out of ten by their walk out of doors, their general bearing and peculiar attitudes within, they give to a stranger the idea only of pettiness, littleness, anxiety, over-haste and worry—in other words their nervousness; that women who by light figure and face might be strikingly effective, render themselves by untrained *gaucherie* affectation or stiffness, not only utterly unimpressive but decidedly unattractive; that although the best dressed women in London and Paris to-day are the Americans, most of them by the hunching of shoulders, jerkiness of head and hand, stiffness of joints and so-called "natural" positions, distort, hide, or leave unnoticed, the shapely shaping of skirt, corsage and sleeve lines.

"Natural" positions may be ludicrously awkward, and while thought must underly all grace, thought is not able to speak through stiff muscles, and in many cases a thorough course of training must be undertaken in order to produce anything like satisfactory results.

One may feel as though she could sing like a nightingale were she but to open her mouth; lo, the tones of a crow when she does, and why? Thought may imagine a position of great dignity and elegance, a mirror discloses one of extreme awkwardness and constraint.

Ladies are becoming vaguely aware of this fact, and in their desire to emulate the graces of the Spanish, French and Italian ladies whom they see abroad are equipping themselves with devices for all sorts of bone and muscle education—personal expression as it is called by the ultras.

Those now old-fashioned devices for merely exercising the body without training it, are being supplanted both in boudoir and schoolroom by methods for training the whole person to express in pantomime the various thoughts and emotions of the mind.

The tragically angry woman may thus avoid becoming ridiculous and rise to the light of dramatic skill in wrath; a few meaningful pathetic evolutions of the arms will be able in double quick time to deduce ample "spring bonnets" from reluctant pockets and lovers will fall victims by the score to the strength and beauty of sweetheart's souls made known through expressive curves.

"We are afraid of being affected but we want to be graceful" is the plaint of the modern belle, and if she does not succeed it will be the breaking of her record as a born success maker.

In Europe by her motions is the *parvenue* separated from the lady.

The styles of European grace differ, however, very essentially. Compared with the Southern races, the English woman rises, sits and walks like a "figure." This comes, doubtless, from an exaggerated stillness in the effort to mark the absence of labor which is said to leave the stamp of its particular kind upon the muscles. In avoiding the wield of the washerwoman and the curve of the milliner, the lady of leisure becomes a block.

The end and aim of the Italian and Spanish woman is to be personally attractive, and while it is a sad commentary, it is a true one that the absence of work and study produces in them that delicious luxury of line and curve in their bodies which is the music of feeling.

There is no classification to be made of French movement. There is no crystallising the constant surprises of grace which are individual—Frenchy.

Many make the mistake of thinking that it is the most simple motions that are the most beautiful, whereas it is the "skilled complexity" so perfectly and harmoniously blended as to *seem* "simplicity" that defeats all efforts to follow its various parts and produce the fascination of being lost which thrills, and which none but the connoisseur can analyze—even as an orchestra which to the leader gives as many parts as instruments produce upon the audience, but the sentiment of the composition.

The greater the complexity of motion, provided harmony is maintained, the higher, stronger and more beautiful is the effect.

Just here is the source of one of the strongest fascinations in the actor Salvini (who is the hero and god of the Delsartians).

His motions are the most scientifically complex in form and absolutely simple in appearance of those of any living actor. His bow is the essence of trained personality. In it the ordinary observer cannot see that he does anything. Beside another's it is as the sound of cartwheels on cobble-stones compared with music.

The study of this peculiar art is that of which Richter spoke when he said "All actors should study it, but only the greatest, who do not need it, will get it!" and of which Gladstone remarked, "It should be taught in all our schools, but if it becomes reflected in the average Britisher it is more than I expect."

FANNIE EDGAR THOMAS.

A GIRL'S SERMONETTE.

I wanted to be a preacher once. And as I haven't quite reached the mystic number yet, I have concluded to take for my text that difficult subject, girls, you know.

Dear, good sisters and cousins and aunts, who live snug up in a corner at home, knowingly say: "Why don't those women who write and act and work in the world, why don't they be wise and give such things up? Why don't they be like us, or else why don't they do that more quietly proper thing, why don't they get married, or something equally nice?"

Well, now, suppose a girl, for one reason or another does stay at home for pleasure, for study, to rest or to teach; suppose she even scribbles off poems and plays, and has her little weeps and sometimes her great, big weeps—her really hard, hard times; does that make her any better or stronger than the girl who strives and fights? Most decidedly no. A true woman's heart never has and never can turn to clear cut steel. Deep down in her heart she wants her Romeo.

In my opinion there is no reason to be found in the earth beneath nor in the heavens above why an actress should smoke cigars or cigarettes (nor any more the society girl nor the girls in school, for that matter); say "rot," nor swear, nor do any other dreadfully ridiculous thing. Let her give some of her heart away to some one, perhaps, who has not so much, or control the spirit that in her lives. Let herself loose in the currents where great minds flow, leaving alone the dross. She'll stand all the higher, she'll reach all the wider for the broader, higher scope.

When men and women look eye to eye, or better still when both look up, they'll help to smooth each others' paths, and clear the fields of tangled weeds in a better manner than the world has ever seen.

Every life is a sacrifice, for good or evil, for loss or gain. The great God knows.

So girls, big and little, small and great, let us all go hand toward hand to the last great goal when we shall be known as we are known.

DORA BOYD.

WILSON BARRETT'S business at the Fifth Avenue Theatre is steadily growing larger, and it begins to look as though Ben-My-Chree would run out the entire engagement, although Claudian, Clito and The Silver King are underlined. The demand for the production of the latter play has been quite pronounced, orders for quite a number of seats for it having been already received at the box-office.

GLEANINGS.

A NEW opera house is to be built in Middletown, Ct., next year.

RUDOLPH DE CORDOVA has been engaged for the Hands Across the Sea company.

ROSE EYTINGE'S son, Frank Butler, has been engaged for one of the Shenandoah companies.

VERNONA JARBEAU is reported to have made a success in her new play, Strictly Confidential.

CHARLES FROHMAN has gone to Cincinnati to superintend the production of Shenandoah in that city.

HENRY GEORGE will do all his American lecturing between now and January 1, when he sails for Australia.

THE Elks of Ohio helped to elect Governor Campbell of that State, who is a member of Hamilton Lodge B. P. O. E.

AUNT JACK is turning people away at the Madison Square Theatre, where seats are being sold five weeks in advance.

THE Emma Juch Opera company is reported to have played to over $10,000 at Hammerstein's Opera House, Harlem, last week.

A MISOR GRISWOLD, (the "Fat Contributor") and efficient editor of *Texas Siftings*, has bookings during the entire season. His illustrated tour of the world is his *point d'appui*.

MAX O'RELL arrives in America early in January. Under Major Pond's management he will begin his extended American tour in Boston, Jan 6. He is booked for all the large cities.

THE Shenandoah company, which opened in Chicago on Sunday night for a four weeks' engagement, gave a matinee performance of the play last Wednesday, which scored a great success.

THE male members of the chorus in The Seven Ages company have such an easy time that it almost suggests elegant leisure instead of work. They go on at 9 o'clock in the evening and stop at 10.

THE Prince and Pauper, with Elsie Leslie as the star, will play through the December holidays at the new Park Theatre, Philadelphia, and later in the season Manager Frohman will present it in this city.

PHILADELPHIA is reported to have set its seal of approval upon Mlle. Rhea's work in Josephine, Empress of the French, last week. The houses at the Park Theatre ranged from large to standing room at a premium.

THE Press Club will hold its monthly reunion at its rooms this (Wednesday) evening. Among the professionals who will entertain the journalists are Wilson Barrett, Walter Pelham, William J. Ellis, Prof. Ford and others.

BESIDES Mrs. Fernandez's festival to the children of the stage on the Sunday between Christmas and New Years, there will be a similar entertainment for the little ones at Tony Pastor's Theatre, most probably on the same night.

MARKS AND NORMAN'S Musical Exchange is reported to have been more than usually crowded with business this season. It is now providing a double quartette for a coming Shakespearean production in this city, and has just completed the work of selecting choruses for the Duff and Conried Opera companies.

J. H. GILMOUR returned from Montreal on Saturday, having been engaged by T. Henry French to appear in his original role of the Earl during The Little Lord Fauntleroy matinees at the Madison Square Theatre, which began on Tuesday (yesterday) afternoon. Mr. Gilmour will also essay the part of the heir in My Jack, which is to be produced by Mr. French at the Grand Opera House on Dec. 23.

WALTER MATHEWS is in Louisville at the bedside of his father, who sustained serious injuries in an elevator accident. Mr. Mathews makes a manly statement of his trouble with his company over the close of the season, and he seems to have been badly treated. He offers evidence that all salaries have been paid. He expects soon to resume his professional labors. "This time," he says, "with a better company."

THE Drum-Major will be presented at the Casino until Wednesday, the 20th inst., when Erminie will be revived. The occasion will be a memorable one, as it will mark the 1,200th representation of the opera in this country, the souvenir for the event being a handsome book imported from Paris with a pretty hand-painted cover in Moorish design. The scenery will all be new, although built on old models.

MARIE HUBERT FROHMAN dedicated the new theatre at Wellsville, N. Y., on last Thursday evening, and continued during the remainder of the week. She closed her engagement on Saturday night with a splendid production of her new comedy, False Charms. The young star is reported to have completely captured that town with her genius. Joseph Wheelock gave a magnificent portrayal of Ingomar on Friday evening.

OUR FLAT at the Lyceum Theatre is in its last week. Alice Harrison has been added to the cast, and the play has been so successful that it has been booked by Messrs. Frohman and Sanger for two years ahead. Willie Edouin is reported to be making a future with this piece in England, and its success in the tight little island will probably be duplicated here. Its withdrawal at the Lyceum, where it is creating more amusement than anything thus far seen on the stage of that theatre, is caused by the opening of the Lyceum's Winter season with the regular company in The Charity Ball, by Belasco and De Mille. The full cast comprises Georgia Cayvan, Grace Henderson, Effie Shannon, Mrs. Charles Walcot, Mrs. Whiffen, Millie Dowling, Herbert Kelcey, Nelson Wheatcroft, W. L. Le Moyne, Charles Walcot, Fritz Williams, Harry Allen, R. J. Dustan and others. The Lyceum Sweet Lavender company plays this week in Syracuse and Rochester, The Wife company in Alabama and E. H. Sothern in Brooklyn.

LOUIS JAMES' tour through the South is reported by Manager Mortimer to have been more than usually satisfactory from a financial point of view. At some places, Mr. James played to $200 and $300 more at each performance than Marie Wainwright and he had played to together.

A TELEGRAM from Manager Gustave Frohman at Wellsville, N. Y., where his stars, Marie Hubert Frohman and Joseph Wheelock opened the Baldwin Theatre with a series of performances last week, reads: "Magnificent success, all three nights sold out." For the performance of King Rene's Daughter and False Charms at Orange, N. J., next Friday evening, a party of sixty or seventy society people will attend from the metropolis.

IN disposing of the usual cases for violation of the Sunday law in Cincinnati, on Monday last, the Police Justice informed the manager of one theatre, who was arrested twice for the same offence, that another such violation of the law would subject manager and actors to an arrest at any time during the performance and to such additional fine as might be deemed proper by the court. The fines that have been levied were $15 for managers and the costs of the prosecution for the actors.

IT is said that William H. Crane, who has lately been playing in St. Louis and other Western cities, has already achieved signal success, playing a lone hand. He drew $8,000 the week he was in St. Louis, which surpasses anything Mr. Crane has done before. While in the latter city he made an experimental production of the comedy written for him by David D. Floyd and Sydney Rosenfeld, and entitled The Senator. Its reception by the public was gratifying, and before long Mr. Crane will take it to Boston when, with careful production, he anticipates scoring a success.

MARIE WAINWRIGHT'S two weeks' engagement at the Park Theatre, Boston, closed last Saturday night, and despite the opposition of Salvini and other strong counter-attractions, the receipts were very large. At the matinee on Saturday, fully 500 ladies were turned away, according to Manager Mortimer, and in the evening there was standing room only. Owing to opposition of both Manager Mortimer and Miss Wainwright, the election returns were not read from the stage on election night. The Park and the Boston Museum were the only two theatres in the Hub that did not resort to this means to attract the voters.

DAVID WAMBOLD, the well-known negro minstrel, died on Sunday at his home, the Continental Hotel, in this city of locomotor ataxia. He was fifty-four years of age, and began as a burnt-cork, clog dancer when a mere boy. After being with the original George Christy troupe he joined Frank White's Minstrels, and later still was a partner with Birch and Backus in the San Francisco Minstrels. From this organization he retired on a competency. The funeral will take place at Newark to-morrow (Thursday). Mr. Wambold leaves a widow.

THE proprietors of *Munsey's Weekly* have introduced an entirely new and artistic innovation into their bright and interesting little paper which we heartily welcome. It consists of sketches of American actors and actresses, each of which is accompanied by an excellent portrait and several fine engravings of some of the most famous characters in which the player has appeared. Those already given are William J. Florence, DeWolf Hopper, E. H. Sothern, Ada Rehan and Pauline Hall. Others in preparation are Edwin Booth, Madame Modjeska and Joseph Jefferson.

AMONG the artists who will assist at the benefit to the blind journalist, Marvin R. Clarke, at the Star Theatre next Sunday are: Mme. Modjeska, Wilson Barrett, Charles Wyndham, Otto Hegner, Maurice Barrymore, Pauline Hall, Agnes Booth, Henry E. Dixey, George Barrett, W. J. Scanlan, Fräulein Zimmerman, Mendelssohn Institute Club, Lew Dockstader, Wm. Barry, Gus Williams, Marshall P. Wilder, Nathan Franko, Mrs. Pemberton Hincks, Trewey, and Wilton Lackaye. Already $1,515 has been subscribed to the fund to be presented to the beneficiary.

A TYPOGRAPHICAL error led THE MIRROR to state last week that the receipts of the Kendals' four weeks at the Fifth Avenue Theatre were $10,000. We should have said that the receipts averaged $10,000 per week for the entire engagement. The present engagement in Philadelphia is, we are told, the most important in its financial results of the season, and the prospects for the entire tour of the English favorites are brilliant. During the Kendals' return visit to New York they will play four or five pieces from their repertoire. Mr. Kendal has under consideration plans which he has received for a new theatre in London. He has also several new plays on hand for production, and has purchased from Bronson Howard the right to Old Love Letters.

To Managers.

Notice is hereby given that the acting rights of Prudenia Cole, known as Catherine Coleman, in the play, **Among the Pines**, have been forfeited by non-compliance on her part during the present season with the terms of the contract by which said play was leased. Any attempt to produce AMONG THE PINES by Prudenia Cole or by any other person or persons, not specifically authorized by the undersigned, will be enjoined by

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PHILADELPHIA.

The most satisfactory performance of the week closing 9 was at the Park Theatre when Mlle. Rhéa appeared in Albert R. Haven's historical drama entitled Josephine, Empress of the French. The play itself is a noble literary and dramatic production, and in fact is of more importance and value than any play seen here this season. The theme, the divorcement of the injured Empress, was happily chosen, for no event in modern times has ever aroused so much of human sympathy. Mr. Haven's work shows that he has carefully studied his subject and appreciated its importance. The reproduction of historical characters upon the stage is a delicate task, but in this play it has been satisfactorily accomplished, and the result in each case has been successful portraitures, in which each personage stands clad in proper dignity and distinguished by individual peculiarities. M'lle Rhéa has never been seen here to greater advantage. In her own person and in her art she combines the attributes essential for the portrayal of the role which she assumed. In dignity, in grace of movement, in innate refinement and in graciousness of manner is she peculiarly fitted for the portrayal of the beloved but unhappy Empress of the French. Her performance was artistic throughout. She was at once womanly and queenly. Each succeeding emotion, joy, love and grief were displayed within the legitimate limitations of the role. She never, for an instant, descended to the commonplace, nor in the slightest degree marred the unity of her performance. Despite her foreign accent Mlle. Rhea's speech has a peculiar charm, for she possesses that most excellent gift to woman, a beautifully toned voice. Therefore it may truly be said of her performance, in no sense did it contain a discordant note. The support was worthy of the star and of the play. William Harris, to whom was entrusted the role of Napoleon, showed that he had bestowed upon the part careful and intelligent study. In make-up, walk, pose and speech he was alike excellent. J. M. Francoeur was entitled to the highest praise for the strongly marked and thoroughly maintained individuality with which he clothed the role of Talleyrand. In fact all were in a greater or lesser degree entitled to commendation, for there were no really weak places in the cast. The play was received with every evidence of favor and drew crowded houses at each performance. So great was its success, it has secured an early return date. Arthur Rehan's co. in The Lottery of Love week of 11.

Mr. and Mrs. Kendal drew excellent houses at the Chestnut Street Theatre. They appeared only in The Iron Master, and, as they will be seen this week in other plays, I will postpone further mention.

Richard Mansfield's production of King Richard III. at the Broad Street Theatre has not proved a pecuniary success. The production has received unstinted praise, apart from the mutilation of the work, but there is a conflict of opinion concerning the merit of the performance. It remains here yet a fortnight, and will receive from me closer attention than I have been thus far able to bestow.

At the Walnut Street Theatre, A Dark Secret, upon its second and last week, packed the house. Maggie Mitchell week of 11.

A Rag Baby afforded much entertainment and merriment to the patrons of the Arch Street Theatre, where it did a profitable business. Helen Barry week of 11.

The McCaull Opera co. at the Chestnut Street Opera House, presented The Beggar Student. The business at the beginning of the week was poor but later on it materially improved. The co. remains another week during which time Bellman will be given.

The Bostonians were heard in a choice repertoire during their second and last week at the Grand Opera House, but unfortunately they played to light business. Captain Swift week of 11.

Richard Golden in Old Jed Prouty appeared at the Academy of Music under the local management of William J. Gilmore. The business on the opening night was light but was nearly trebled upon the next succeeding night and showed steady growth during the entire week. I have already bestowed commendation upon both Mr. Golden and the play. It remains another week.

Bluebeard, Jr., did an immense business at the National Theatre. The S. R. O. sign was displayed nightly. N. S. Wood in Out in the Streets week of 11.

The Reilly and Wood co. played to good business at the Central Theatre. Harry Kernell's co week of 11.

Ida Siddons and John Kernell's Vaudeville co. played to good business at the Standard Theatre. Patrice in Xinon week of 11.

Broke Jail was presented at Forepaugh's Theatre with an excellent cast and played to satisfactory business. The Two Orphans week of 11.

The Metropolitan Opera co. completed its season at the Continental Theatre. Business was light. Kellar week of 11.

The Vaidis Sisters' Specialty co. played to good business at the Lyceum Theatre. Metropolitan Opera co. week of 11.

The Kindergarten played to satisfactory business at the Kensington Theatre. A Clean Sweep week of 11.

At Carncross' Opera House the good business record remains unbroken.

ITEMS: On Wednesday afternoon last, members of Mr. Mansfield's co. produced Ibsen's A Doll's House at the Broad Street Theatre. The attendance was very light, and the large proportion of young children present proved that the title of the play had been misleading, and that the Ibsen craze had not yet seized upon our people. I may only briefly say that I was charmed by the play, and was not disposed to combat its philosophy. If Ibsen really proved nothing he set us to thinking. His work was sufficiently earnest to create doubt, which is often the beginning of intellectual and moral growth. Doubt either overthrows belief or develops it into knowledge. The play will be reported this week and should command attention, especially as it is rendered additionally attractive by the excellent work done by Beatrice Cameron, whose acting in the role of Nora was a delightful surprise. The Nineteenth Annual benefit performance of Philadelphia Lodge of Elks was given at the Academy of Music on the afternoon of 7. An excellent bill was presented and the house was filled to overflowing. The receipts amounted to $2,300.

Charles H. Vale reached this city a week ago and is still here. He temporarily left The Twelve Temptations on the road in order to prepare for its Eastern dates. He will also look after the approaching New York production of The Devil's Auction, after which he will go abroad, and it is rumored that the wedding bells will ring before his departure, and that a bride will be the companion of his journey.—Your correspondent was engaged in labor upon the Elks' benefit and was unable to bestow sufficient attention upon the openings of the Kendals and Richard Mansfield.

BALTIMORE.

The week closing 9 was a quiet one, the particular feature being the first appearance in concert of the St. Cecilia Musical Association and the regular concerts of the Garland and the Haydn. The impression made by the St. Cecilia at Ford's Opera House 8 was most favorable. The programme was attractive and the selections well executed. L. H. Fisher, leader of the Opera House orchestra, is the musical director, and his work spoke volumes of praise for him. Jules Levy, the cornetist, was the soloist. The financial encouragement was very substantial and the audiences appreciative. The Haydn and the Garland are old organizations and well established in the favor of the public. Their houses were overflowing, and the music of the popular order. The Great Metropolis opens 11.

The usual run of big houses was the order of the day at the Academy of Music last week during Maggie Mitchell's engagement. Clara Morris will be seen this week in Renée de Moray, Camille, Alixe and Helene, opening in the last named play 11 in a benefit for the Journalists' Club.

Siberia closed a fair week's business at the Holliday Street Theatre. Carleton Opera co. in The Brigands 11.

Dan Mason scored a success last week at Forepaugh's Temple Theatre in his play, A Clean Sweep. James A. Wallick in Sam Houston 11.

At the Monumental Theatre Muldoon's Specialty co. gave a good entertainment to good business. Nelson's Great World comb. 11.

Pauline Parker in The Scout's Daughter drew good attendance to the Front Street Theatre last week. Eagle's Nest 11.

ITEMS: The report that Tunis F. Dean, of the Academy staff, was to be transferred to Harris' Washington Theatre has been contradicted, to the great joy of the theatregoing public here. Like Major De Boots, Mr. Dean is everybody's friend.—For the Emma Juch season of opera at the Academy of Music, which begins Nov. 18, prices have been advanced fifty per cent.—Prof. Carpenter, the mesmerist, is announced to give a series of séances at Oratorio Hall commencing 12.—The lecture of Dan'l Dougherty, which was to have been given at Ford's Opera House 9, has been postponed.

BOSTON.

Hands Across the Sea at the Museum entered upon its eleventh successful week 11 with no abatement in the attendance.

When William Terriss and Miss Milward were here last season as members of Irving's co. they won many friends, who turned out *en masse* at the Hollis Street 11 to welcome them back as stars with a co. of their own. Their play, Roger la Honte, or A Man's Shadow, is presented with the same scenery and costumes that attended its representation in New York.

The Bostonians are at the Boston for two weeks.

At the Park, Jefferson and Florence are down for a two weeks' stay in The Rivals.

Salvini is in his second week at the new Tremont.

The Haverly and Cleveland Minstrels are at the Globe. Irwin's Big Specialty show holds the Howard stage, and at the Grand Opera House an excellent co. is presenting The Bells of Haslemere.

ITEMS: Annie Pixley comes to the Tremont 18 for a three-weeks' stay. Something of a drop from Salvini. After Miss Pixley, Our Flat. Bluebeard, Jr., is booked for the Christmas holidays. Early in January Nat Goodwin, and later The London Gaiety co.—Boston admirers of Francis Wilson and comic opera are waiting impatiently for next week to come and bring with it The Oolah, which is down for a four-weeks' run.—After the Bells of Haslemere at our Grand Opera, Edwin Arden for a week in Barred Out.—The role of Paley in Hands Across the Sea at our Museum, which has been played until now by Miss Grace Atwell, has been assumed by Miss Blake.

SAN FRANCISCO.

NOV. 5.

The Tour of the World, at the Alcazar, has been turning people away. The principals were E. J. Buckley, as Phineas Fogg; L. B. Stockwell, as J. J. Bennett; Louis Inhaus, as Jean Passepartout; James Ward, as Fix; Ethel Brandon, as Aouda; Nellie Buckley, as Ayesha; and Carrie Clark Ward, as Nancy. The Alcazar people have executed an admirable bit of enterprise in the staging of the well-known play, and introduced an entirely new specialty in a children's ballet. They sing and dance the "Razzle Dazzle" song. The scenery, while not so elaborate as Kiralfys', is at least good and fresh—and fresh scenery from Kiralfy in San Francisco, is one of those things which is to be.

Rosina Vokes, at the Baldwin this week, presents Crocodile Tears, The Double Lesson and My Lord in Livery. This is her third week, and next is her last. Stuart Robson in The Henrietta 18.

The Corsican Brothers, presented by Daniel Bandmann, at New Grand Opera House, continues this week. Sophie Eyre 11.

Mr. Barnes, of New York, is in his last nights at the California; crowded houses nightly. Antiope 11.

Frank Daniels and Little Puck enter upon their second week, and the Bush Street Theatre continues to be filled nightly. Next is the third and last week of the Daniels' season, after which Minnie Maddern will present Featherbrain.

The Tivoli Opera House alternates Lucia and Mme. Angot.

At the Orpheum last night, Fritz La Fontaine presented an original musical comedy written by himself, and entitled In a Stew. I have not seen it, but it is said to possess considerable merit.

Chiarinis' Circus opened last evening. Few critics mention it to-day, and those who do say it is not attractive.

CHAT: At the last Wednesday matinee at the California Emily Rigl fell over a wire and fainted upon the stage in the third act. The curtain was rung down for five minutes only when the plucky actress resumed her splendid portrayal of the Corsican girl.—Arthur Miller is here on a pleasure and health trip, and also attending to the preliminaries of the Minnie Maddern Featherbrain season at the Bush. Arthur spent Friday evening in the managers' box with his friend, Jay Rial, at the Grand, both of them watching and admiring handsome Billy Morris.—Arthur Moulton is rapidly filling the place of young Martinette in Little Puck.—Manager Jay Rial has introduced some masterful effects in the apparition scene in Corsican Brothers.—May Yohe and John Gilbert have resigned from the City Directory. Eleanor Lane has received considerable notice as being the beauty of the Vokes party.—Nancy & Co. follows Tour of the World at the Alcazar, with Mankind Christmas.—Grand Duchess, Crispino, Carmen and Aida are in preparation at the Tivoli.—Felix Morris attended the Chinese Theatre late Saturday night, perfecting himself for a Chinese make-up, should opportunity require it.—Manager Jake Gottlob owns a seat in the private box of the Dirigo Club at the ball grounds. He attends all Thursday games.—The fiftieth anniversary of the production of the first Verdi opera at the La Scala, Milan, occurs 18. The Tivoli Opera House here will celebrate it with an operatic jubilee performance made up entirely of Verdi selections by their own opera co. and volunteers.—Duke Murray is in the city, advance of Milton Nobles.—George Keogh has leased the Bijou Theatre, which he will rechristen the Comedy Theatre. He will open it Nov. 23 with Kleptomania, starring E. J. Henley. Mr. Keogh's intention is to play only farce-comedies, and he will complete his company out of the many good 'Frisco players. Mamie Taylor and Bella Thorne have been doing some very clever work at the Tivoli lately, Miss Taylor in Mme. Angot and Miss Thorn in Norma.

CHICAGO.

The Pearl of Pekin, although seen here before, has proved a good attraction at Hooley's, and the audiences have been quite large. Louis Harrison as Tyrso has made lots of fun. Held by the Enemy 11.

Julia Marlowe has appeared at the Opera House in Twelfth Night and The Hunchback and in both evinces talent for comedy of a high order. Miss Marlowe scored a hit in The Hunchback. City Directory 10.

The Boston Ideal Opera co. has made a most favorable impression in English opera at the Columbia, appearing in Lucia di Lammermoor, Norma, Faust and Il Trovatore. Paul Kauvar 11.

The Brigands continues to fill McVicker's, and Lillian Russell, Fanny Rice, Anna O'Keefe, Fred Solomon and others only increase the number of admirers. Anna O'Keefe has played and sung the leading role on matinee days and she has acquitted herself most creditably. Dick Carroll as the Captain of Carbineers has improved greatly. The same attraction week of 17.

The Oolah kept up its drawing powers at the Grand Opera House to the close of the engagement. Sol Smith Russell 10.

At the Haymarket Mary Newmar in Lights and Shadows, met with the favorable regard of her audience. Kate Castleton in A Paper Doll week of 11.

At Havlin's The Fat Men's Club had a most prosperous week. Hattie Harvey in her new play A Little Tramp 10.

Edward Harrigan filled the Windsor with his delightful performance of Old Lavender. He will present Waddy Googan week of 11.

At Jacobs' Clark Street Theatre Said Pasha did fairly well for a second week. Harbor Lights 10.

Fanny Louise Buckingham's Mazeppa had a prosperous week at Jacobs' Academy. My Partner 11.

The Fugitive drew good audiences at the Criterion.

A Legal Document met with great favor at the People's.

ITEMS: Edwin Elroy, a comedian in the Fitzgerald Comedy co., tried to shoot a musician named Arthur Gibson in Cambridge's Dramatic Agency last Thursday. Two shots were fired but neither took effect. The actor is under arrest.—*Chaff*, Lloyd Breeze's new paper, met with a good sale on its appearance and is bright and entertaining.—The chill November days with wet and foggy nights, have not helped the theatres lately, most of them having experienced a falling off in business. The Flower Show and Horse Show, both being fashionable events, have also operated to keep the audiences down.

CINCINNATI.

Joseph Haworth, who scored such a signal success in Paul Kauvar at Heuck's last season, was accorded an equally enthusiastic reception during his engagement week ending 9. Bronson Howard's Shenandoah week of 11. Zig Zag 18.

Despite an increase of fifty per cent. in prices at the Grand last week, W. H. Crane's engagement was marked by a succession of audiences that fairly tested the seating capacity of that theatre. On Probation constituted the programme 4-6, when it was replaced by The Senator for the remainder of the week. Both comedies were well received, and a role better adapted to Mr. Crane than that of Jonathan Silsbee, in On Probation, would be difficult to imagine. His support was excellent. Georgie Drew Barrymore, Lizzie Hudson, and T. D. Frawley deserving special mention. Lawrence Barrett in Ganelon week of 11. Edward Harrigan 18.

At Havlin's, A Tin Soldier constituted the attraction for week ending 9, and it is safe to assert that Louis Wesley, who assumes the role of Rata, does ample justice to the character already made famous by such artists as James T. Powers and Eugene Canfield. Paul Dresser made a very heavy Professor, while Violet Hughes, in the hands of Miss St. George Hussey, filled the bill of a domestic earthquake to the entire satisfaction of the gallery. Lewis Morrison in Faust during week of 11. He, She, Him and Her 18.

The Wilbur Opera co. is meeting with popular favor in its season of six weeks, and it is more than probable that if prolonged for twelve instead of six weeks the nightly attendance would continue equally large. May Baker, who joined the co. 4, replacing Alice Verona, who resigned, has scored a pronounced hit.

Lester and Williams' London Specialty co. closed a most successful engagement 9 at the People's. Lilly Clay's Burlesque co. week of 11. The Australian Novelty co. 18.

ITEMS: The members of A Tin Soldier co. together with Manager John H. Havlin, were arrested at the close of the evening performance charged with violation of the Sunday Amusement Law. Bail was promptly furnished and at the subsequent trial of the co. before Justice Ernston of the Police Court 7, the artists were dismissed on payment of the costs, while Manager Havlin was fined $10.—The local managers are congratulating themselves that election's troublous times are over, and several of them, notably, Fennessy and Havlin, who had wagers on the outcome are ahead several hundred dollars on the result.—John B. McCormick, who is doing the advance work for W. H. Crane, was for several years a Cincinnati journalist.—The Martha Wren-Collins comb. has returned to the city to reorganize.—May Baker, of Columbus, O., is a recent accession to the Wilbur Opera co.—Fatmah Diard, the soloist at the Sunday "Pop" 3, has been engaged by Manager Ballenberg for a concert 10.—Ada Glasca's Cincinnati admirers are proud of the success being scored by that young artiste with the Conried Opera co. and only regret that the co. is not booked for Cincinnati during this season.

CLEVELAND.

Victoria Vokes, well supported by Thearle and Cooper's co., did a good business at the Opera House first half of week of 4. George Edgar and Minnie Milne appeared in Prudence Rudd and Old Tom's Ward balance of the week. The latter seems to be Nan the Good for Nothing elaborated. Both pieces are tame. Mr. Edgar is a finished actor of the old school, but I fear that Miss Milne will not astonish the public to any great extent. Her methods are crude and her attempts at comedy depressing. The Oolah 11. Julia Marlowe 18.

Kajanka, Miller Brothers' spectacle, did an enormous business all the week at the Lyceum; the scenery, tricks, etc., are first-class, the ballet is large and the girls pretty. George D. Melville's clowning took well. Mankind 11; Rose Coghlan 18.

Harbor Lights at Jacobs' Cleveland Theatre attracted profitable business. O. H. Barr as Lieut. Kingsley is stagy; rest of the cast capable. This fine melodrama was magnificently mounted. The White Slave 11; The World Against Her 18.

Austin's Australians, a very strong vaudeville co., replenished the exchequer at the Star. There is not a weak performer in the comb. This week, house dark. Reilly and Woods' co. 18.

At the Academy of Music, Havnes and Selles' Specialty co., headed by Charles and Minnie Selles, formerly of the stock here, did a fair week's business. The co. is not first-class. Gillett's Specialty co. 11. World's Novelty co. 18.

ITEMS: Ralph Post, of Gillett's Specialty co., is a brother of Lily Post, the prima donna.—The Boston Symphony Orchestral Club gave a concert at Music Hall 7.

LOUISVILLE.

At Macauley's, N. C. Goodwin presented A Gold Mine to excellent business. It is something of a departure from the comedian's usual line, but is in the nature of a move in the right direction. His fun is delightful and he carries his audience with him. A Gold Mine is neither a bad nor a very good play, but it serves a good purpose in introducing Mr. Goodwin in a more ambitious line of comic endeavor. Co. in support very good. Monroe and Rice in My Aunt Bridget 11.

W. J. Scanlan in Myles Aroon filled a satisfactory three nights' engagement at the Masonic. His first visit in five years. The play, the co., the new songs and dances, and especially the star, pleased the large audiences in attendance. Mother-in-Law finished the week to light business. Lizzie Evans follows.

After Dark at Harris' crowded the house at every performance. W. A. Brady most acceptably played the part of Old Tom, while Kelly and Murphy and Bobby Gaylor scored hits in the concert-hall scene. He, She, Him, Her next.

Frankel's Specialty co. at the Buck to varying business. The Female Mandolin troupe is the special feature of the organization. Austin's Australians 11.

HARLEM.

The Emma Juch Opera co. played to the capacity of the Opera House on the Juch nights, and to very excellent houses on the "off" nights. The star sang in Faust, Mignon, Carmen and Der Freischitz. Said Pasha week of 11.

Henry Lee has at last, to all appearances, found a money-maker in The Suspect. The play is of the Kauvar order, but depends more upon its intrinsic dramatic worth than upon the picturesque. Mr. Lee was, as usual, careful, accurate and clever; but to Minnie Seligman belong the honors, hers being undoubtedly the better part. She has pronounced dramatic talent. Good business. Gorman Brothers' Minstrels week of 11.

Good business at the Olympic for The Night Owls. Harry Williams' Own co. week of 11.

ITEMS: Dress suits were *de rigueur* during Emma Juch's engagement.—Eugene Callahan, many years doorkeeper of Harrigan's Theatre, is guarding the portal of the Opera House, replacing Andrew Boyd who is now in the feed business.—Milt Gotthold wore a smile during the Suspect week.

NEW ORLEANS.

Louis James, a big favorite in New Orleans, opened in Richard III. at the Academy of Music 3. A fine audience was present and business kept up to the top notch all week. The repertoire for the week included Richard III., Othello, Virginius, Ingomar, Julius Cæsar and Hamlet. Mr. James was accorded some very fine notices by the dailies and his engagement can be said to have been one of the most satisfactory of the season. The star's support was excellent. The good work done by Edwin Terry, F. C. Moorly, Harry Leighton, H. A. Langdon, Mabel Amber, and Fanny Gillette entitles them to special mention. Charles A. Gardner 10.

At the Grand Opera House, Held by the Enemy concluded an excellent week 9. The play was seen here last season for the first time and made a hit. This season the hit was repeated. Margaret Mather 10.

A good week was done at the St. Charles Theatre by the Cal Wagner Minstrels. This co. was announced to give an old time minstrel performance and the old timers were out in force. The performance given was meritorious. Cal Wagner and Billy Birch make all the fun. The singing is excellent. Twelve Temptations 10.

Murray and Murphy can congratulate themselves on their work at the Avenue Theatre. It was not only big in a monetary sense, but the visitors became very popular and they can be counted as paying favorites here. A new play is needed. Little's World 10.

ITEMS: The French Opera House, redecorated and refurnished, was formally opened for the season on the 5th and the new co. that Mr. Mauge has brought from Paris was heard for the first time in La Juive. While the performance was a success, it did not realize the expectations of the audience. The co. was kindly handled by the dailies.—R. E. Stevens is in the city ahead of Margaret Mather. Mr. Stevens is very popular in New Orleans and is always feasted by his friends.—Manager Greenwall of the Grand Opera House has returned from Texas. During his absence Ed. Greenwall has had charge of affairs at the Grand.

KANSAS CITY.

The Burglar, with a strong co., had a fair run of business at Coates' last week. A. S. Lipman as the burglar was very impressive. Emma Abbott week of 11; Victoria Vokes 18.

The opera season at the Gillis opened 4 with Paola, which proved a good drawing card, and the opera was a success. Georgina Von Januschowsky and Laura Joyce-Bell acquitted themselves commendably. Manager Duff has secured a strong chorus and has costumed his people handsomely. A Brass Monkey 11; house closed 18.

Mamma, a so-called farce-comedy, but really a specialty performance, had light business at the Warder Grand, closing 10. The comedy element is not of the character tended to draw the best class of theatregoers. Florence Bindley 11; Ada Gray 18.

Dan Sully in Daddy Nolan was an attractive bill to the patrons of the Ninth Street week of 4, and consequently business was good. In the support Max Arnold is excellent, even dividing honors with Mr. Sully. Mr. Sully's new play, Con Conroy, was put on 3, and continued balance of the week. Si Perkins 11; P. F. Baker week of 18.

The lovers of the sensational, with an admixture of the comedy element, found what pleased them in One of the Finest at the new Midland Theatre week of 4. Fall of Pompeii 11-13; George Wilson's Minstrels 14-17; Agnes Herndon 18.

ITEMS: James Wall and Daisy Chaplin, of Dan'l Sully's co., were married at the Cathedral. T. P. Hopkins, treasurer of the co., and his wife, officiated as best man and bridesmaid to the happy couple. The newly wedded pair were the recipients of a handsome gift from Mr. Sully.—Gus Thomas, author of The Burglar, was at one time on the reportorial staff of one of the leading papers here, and also edited for a short time a paper called the *Sunday Mirror*. While here Mr. Thomas made many friends, who pleasantly remember him, and are pleased at his success as a playwright.

BROOKLYN.

The Redmund-Barry co. drew large audiences to the Grand Opera House week closing 9, Hermione being the play presented. Carroll Johnson made his first appearance as a star in Brooklyn 11, appearing in The Fairies' Well. Business was good. Next week Maggie Mitchell will make her annual appearance here.

The Lyceum Theatre co. did well at the Park Theatre last week. Sweet Lavender was presented at each performance except the Wednesday matinee, when The Wife was given. E. H. Sothern appeared in Lord Chumley 11. The audience was large. Next week Cora Tanner in Fascination.

The Brooklyn Theatre was packed all last week, Pat Rooney in Pat's Wardrobe being the attraction. Hardie and Von Leer are likely to do equally well, for their audience 11 was very large. On the Frontier was the play. These artists are worthy of a better drama. Election week was a most successful one at Hyde and Behman's Theatre. The house was crowded at every performance. William Muldoon's co. opened to large business.

At the Criterion, Tom Ricketts in Duvar drew quite well and made a rather favorable impression. This week the house will be given up to amateur performances. Next week, Mother-in-Law.

The first Philharmonic concert of the season at the Academy of Music 9 was largely attended, and was in all respects a success.

BROOKLYN, E. D.

The Great Metropolis, an excellent melodrama with a strong co. and fine local scenery played to good houses during the week closing 9 at the Amphion. Bluebeard, Jr., with a great cast and fine spectacular effects opened to a large house 11.

Herrmann's Transatlantique Vaudevilles to good business at Lee Avenue Academy week closing 9. Forepaugh, Jr.'s All Feature Show opened to a good house 11.

Jim the Penman to packed houses at Proctor's Novelty Theatre week closing 9. Charles Erin Verner opened in Shamus O'Brien 11.

Agnes Villa in The World Against Her to fair houses at Jacobs' Lyceum Theatre week closing 9. Pat Rooney in Pat's Wardrobe opened 11.

ST. LOUIS.

Emma Abbott gave a repertoire of English Opera at the Olympic Theatre week of 3. Miss Abbott gave delightful renditions of her parts, and her co. is an excellent one. The attendance throughout the engagement was good and on two or three nights the houses were crowded. Rose Coghlan 10.

Lawrence Barrett at the Grand Opera House week of 4 pleased large and fashionable audiences in his new heroic play Ganelon. Mr. Barrett never acted better, and did most admirable work. His co. is one of unusual excellence, all his leading support being strong in their several parts. The stage part of the production was most brilliant and beautiful. The Conried Opera co. week of 10.

At Pope's Theatre Monroe and Rice in My Aunt Pridget delighted large and enthusiastic audiences. After Dark week of 10.

Oliver and Kate Byron at the People's Theatre pleased the patrons of that house with Across the Continent. Chip o' the Old Block week of 10.

WASHINGTON, D. C.

The Brigands given by the Carleton Opera co week closing 9 drew pretty well though we have seen the handsome Carleton in better parts and with better cos. Clara Lane, though rather small for the part of Fragoletto, acts and sings it charmingly, and has strengthened the good impression made on former visits. Alice Corle is disappointing even to her admirers as Fiorella. She sings as well as usual, but her acting is decidedly amateurish. The advance sales for the Juch operas week of 11 are very large. Bluebeard, Jr., 18.

Fred. Warde had fair business in The Mountebank, Gaston Cadol, Virginius and Richard III. Evans and Hoey's Parlor Match 11; The Kendals 18.

Zozo at the Bijou did a fair business. Penscliff 11; Charles E. Verner 18.——ITEMS: Herbert Nichols of the Globe Theatre died of heart disease 5.—A change of local managers, in accordance with the long-established custom of Mr. Harris will occur soon at the Bijou.—R. L. Britton will go to the Baltimore Academy and Tunis F. Dean will come to the house here.—Both of these gentlemen are very popular here, Mr. Dean having been in charge of the house a year or two ago.

JERSEY CITY.

Aronson's Comic Opera co. formed the attraction at the Academy of Music week closing 9. The Casino successes, Nadjy and Erminie were presented to large and appreciative audiences. The operas were rendered with much spirit and with an attention to detail in stage settings and costumes that secured a pleasing performance. The cast was satisfactory although vocally weak in one or two instances. The chorus was well drilled and stronger than is usually seen outside the large cities. Helen Lamont was graceful and presented a pleasing picture, her costumes being especially admired. The work of Emma Hanley was particularly effective and she made the most decided hit in the cast. R. E. Graham and Lewis De Lange in their comedy characters gave a remarkably close imitation of the parts as seen in the original New York production. Cora Tanner week of 11.

ALABAMA.

EUFAULA. SHORTER OPERA HOUSE (Frank D. Bloodworth, manager): Cora Van Tassel 4 in The Little Sinner, The Hidden Hand 5, and My Little Wife 6. Miss Van Tassel made herself quite a favorite upon this her first visit, and was greeted at each performance with a large house.——ITEM: The production here of My Little Wife was the first on any stage. It is a pleasing comedy drama by A. Z. Chipman, combining an interesting and romantic plot, with crisp, natural dialogue, and opportunities for some impressive bits of acting. The interpretation was good barring the nervousness and uneveness incidental to an initial performance.

MOBILE. MOBILE THEATRE (J. Cannenbaum,

manager): Held by the Enemy 1 2; business fair. Play and players much appreciated.

NEW DECATUR.—Institute Hall (William Rich, manager): Hattie Bernard-Chase in Little Coquette to a large and well pleased audience.

TUSCALOOSA.—Academy of Music (J.G. Bradv, manager): A Cold Day 9.

HUNTSVILLE.—City Opera House (Murray and Smith, managers): Hettie Bernard-Chase in Little Coquette to a small house 4. Miss Chase is a clever dancer and plays the banjo very nicely.

SELMA.—Academy of Music (Louis Gerstman, manager): Jules Grau's Opera co 1, 2 to poor business; good co. Lizzie Evans 8 to moderate business. The Wife 11, Louis James 13, Murphy and Murphy 15.

BIRMINGHAM.—O'Brien Opera House (Frank P. O'Brien, manager): Louis James in Virginius and Richard III. to overflowing houses 1, 2. Twelve Temptations 6.

ANNISTON.—Noble Street Theatre (J. H. Noble, manager): Lizzie Evans to a fair and well-pleased audience 4. Hettie Bernard-Chase in Little Coquette 9. Fischer's Cold Day co. 12, A Night Off co. 13.

ARKANSAS.

HOT SPRINGS.—Opera House (Garratt and Van Vliet, lessees): Effie Ellsler and excellent support drew a large audience 4. The Governess was presented, and though the plot is not so strong as other plays in her repertoire, it was well received. Jennie Calef in An American Princess 5 to a medium house. Miss Calef made a favorable impression.

LITTLE ROCK.—Capital Theatre (W. O. Thomas, manager): Effie Ellsler and a strong co. presented The Governess and Merza 12, 13, to good business. Jennie Calef 8, 9; Soap Bubble 11; W. H. Powers 13, 14.

HELENA.—Grand Opera House (T. B. Sliger, manager): Prescott and McLean gave a satisfactory representation of Othello and Winter's Tale 5, 6, to good business.

CALIFORNIA.

SACRAMENTO.—Metropolitan Opera House (C. P. Hall, lessee): Minnie Maddern in Caprice, and In Spite of All to poor business 1-2. Little Lord Fauntleroy 6-7; Patti Rosa 8-9.

SAN DIEGO.—Louis' Opera House (Isidor Louis, manager): Little Lord Fauntleroy was presented for the first time in this city Oct 28-29, playing to crowded houses and appreciative audiences. Wallie Eddinger appeared in the titular role matinee and evening 28, and Flossy Esthel 29.

OAKLAND.—Oakland Theatre (A. W. Stilwell, manager): The week closing 2 was divided between Patti Rosa in Bob and Margery Daw, James Grismer and Phœbe Davies in The Burglar, and Henry Chanfrau in Kit, the Arkansas Traveler Nellie McHenry next.

LOS ANGELES.—Grand Opera House (Harry C. Wyatt, manager, R. S. Douglas, associate manager): Patti Rosa drew good houses in Bob, and Margery Daw three nights of week closing 2. Minnie Maddern week of 4 in Caprice and In Spite of All.——Theatre (McLain and Lehman, managers): Nick Roberts' Humpty Dumpty did a large business and gave a good entertainment.

COLORADO.

DENVER.—Tabor Grand (Peter McCourt, manager): An Arrant Knave was received with much favor 4 by a large audience. The co. is exceptionally strong. Duff Opera co. week of 11.——Metropolitan (C. M. P. Bush, manager): Charlotte Thompson's five nights' engagement ending 3 was a sad failure from a financial point of view. The Kermiss, a local affair, will open 6 for three nights. Keep It Dark next.——Items: It is given out that W. H. Bush is really going to build his Broadway theatre, and that it will be the finest in America.—New carpets have been laid in the Tabor. Of course they are the best its rich owner could buy.—Denver parties are said to be looking up a site for a new theatre at Glenwood Springs. The town is between Leadville and Aspen and should be a good one-night stand.

COLORADO SPRINGS.—Opera House (S. N. Nye, manager): Charlotte Thompson presented Jane Eyre to a fair house 4. Unpropitious weather.

ASPEN.—Wheeler Opera House (R. J. Cutler, manager): Felix and Eva Vincent presented Our Boys and Fogg's Ferry 1, 2; light business. Brass Monkey played to big business 4, 5.

CONNECTICUT.

HARTFORD.—Opera House (F. F. Proctor, manager): The Boston Theatre co. presented the spectacular drama, The Exiles, to good business 4-6. The cr. is a very strong one. The scenery is magnificent and realistic, requiring two cars for its transportation. In the third act a reindeer and dog team are introduced with great effect. Charles T. Ellis in Casper the Yodler closed the week to gratifying houses. Edwin Arden 11-13; Redmund-Barry 14-16.——Briefs: C. J. Reilly, of this city, for the past two seasons with the Fanny Davenport co., under the *nom du théâtre* of Joseph Welton, has been appointed General Passenger Agent of the Pennsylvania Railroad with an office in New York.—About forty of the local newspaper men met at the United States Hotel 7 and organized a Press Club. Manager Lloyd, of Jacobs and Proctor's and your correspondent are among the charter members. The club starts off under the most favorable auspices and its success is already assured.

MIDDLETOWN.—McDonough Opera House (A. M. Colegrove, proprietor): Kate Purnell co. in Queen of the Plains was well received by a fair house 5. Balmoral Choir co. to the largest house of the season 7. The choir is nicely conducted and rendered a programme consisting mainly of Scotch songs in an artistic manner.

BIRMINGHAM.—Sterling Opera House (Henry Woodman, manager): Herminie to a good house 2. Edwin Arden in Barred Out drew a large and well pleased audience 4. Struck Gas to a fair house 7.——Item: Mr. Woodman is the authorized resident manager for Mr. Jacques.

WINSTED.—Opera House (J. E. Spaulding, manager: Struck Gas co. played to moderate business 4. Co. above the average. Haymaker's Opera (local) to large business 6. Mr. Albert Hodge received a great many encores. E. P. Sullivan co. 15, 16.——Item: Edward Norville has resigned as treasurer of the Opera House. His place has been filled by C. A. Dickerman, formerly head usher of the Opera House.

SOUTHWICH.—Opera House (Andrew and Harris, managers): Haverly-Cleveland Minstrels 1 to a large house; fine performance. James H. Wallick's co. in Cecile and Bandit King 7, 8 to fine business. Kate Purnell 12.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): George W. Bartholomew's Equine Paradox during week ending 9. Novel mechanical effects, fine trappings and appropriate scenery add very much to the interest of this very wonderful exhibition of animal intelligence. Business was very good all the week.——Proctor's Opera House (Proctor and Turner, managers): Drifting Apart, with Mr. and Mrs. James Herne in the leading roles, drew good houses 4, 5. Helen Barry in Victor Durand pleased large audience 6. This play is well suited to Miss Barry's style, and in it she shows high dramatic power. Her support was good, Amy Busby and Walter Fletcher deserving particular mention for their excellent rendering of the comedy. The Exiles, elegantly staged but poorly played, received light patronage 7-9.——Grand Opera House (G. B. Bunnell, manager): Arizona Joe in The Black Hawks 4-6; business good. A Celebrated Case deserved better business than it received 7-9.

DANBURY.—Opera House (F. A. Shear, manager): The Adams Dramatic co. in repertoire past week did the largest business of any attraction here in the past two seasons.——Elks: The Elks entertained the Adams co. at a social 7. Mr. Justin Adams, William Lanigan and the Adams Quartette greatly assisted in making the occasion a success.

BRIDGEPORT.—Proctor's Grand Opera House (Proctor and Belknap, managers): Haverly-Cleveland Minstrels 4, headed by the veterans Rice and Sweatman, packed the house and gave an excellent entertainment. Edwin Arden in Barred Out 5, 6 to fair attendance. Mr. Arden appeared at each performance, but with difficulty, as he was suffering from a severe cold which he contracted at Hoboken 4. James B. Polk in Silent Partner 7; large audience, well pleased. Helen Barry in Victor Durand 8, 9 to only fair attendance, undoubtedly due to very stormy weather. The play gave entire satisfaction. Support excellent.——Hawes' Opera House (R. Tomlinson, manager): Bill Nye and James Whitcomb Riley 4 and Charles Bowser in Cheek 5, 6 to very light business. James A. Herne in Drifting Apart 8, 9; fair patronage. Bartholomew's Equines 11.

SOUTH NORWALK.—Music Hall (J. M. Hoyt, manager): J. B. Polk in The Silent Partner to an extra large house 6. Mr. Polk scores a great success in the dual role of Nemo and Backus, and was very ably supported by his co.

MYSTIC.—Opera House (Ira W. Jackson, manager): Kate Purnsell presented Queen of the Plains to a fair house 7. Miss Purnsell in her various characters received frequent applause. Her support was good and the scenery fine.

DAKOTA.

BISMARCK. Athenæum (J. D. Wakeman, manager): Helen Blythe in Mother's Love to fair business 4.

DELAWARE.

WILMINGTON.—Proctor's Grand Opera House (Proctor and Soulier, managers): Kellar entertained large audiences 4, 5. Patrice in her new play of Ninon had a fair-sized house 6. The Ruling Passion 7-9 played to very good business. Mme. Janauschek 14; Robert Mantell 15, 16.

FLORIDA.

PENSACOLA.—Pensacola Opera House (McConnell and Yonge, managers): Jules Grau's Opera co. 4, 5 gave Amorita and The Brigands to very good houses. The solos of Misses Greenwood and Haswell deserve special mention. Louis James 12.

GEORGIA.

ATLANTA.—DeGive's Opera House (L. De Give, manager): Lizzie Evans co. 1, 2 played to good business.

ROME.—Nevin Opera House (M. A. Nevin, manager): Lost in London 2; fair house and fine performance. Little Coquette 8.

AMERICUS.—Glover's Opera House (G. W. Glover, proprietor): Main Line to a very small and unappreciative audience 1.

AUGUSTA.—Grand Opera House (Sandford H. Cohen, manager): Dan Frohman's co. in The Wife 1. Large and delighted audience. Goodyear, Cook and Dillon to light houses 4. Daly's Night Off 5.

ATHENS.—New Opera House (D. P. Haselton, manager): The Wife 2 to a fair business. Night Off 6.

MACON.—Academy of Music (H. Horne, manager): Cora Van Tasel in A Little Sinner 1, 2 to fair business; co. weak. The Wife, as presented by the Lyceum Theatre co. 4, was one of the smoothest and most enjoyable performances of the season.

ILLINOIS.

CANTON.—Opera House (C. N. Hinkle, manager): Wild Goose Chase co. 1, 2, to small business. Estelle Clayton presented On the Hudson 4 to a large and well pleased audience. Co. good. Passion's Slave drew a crowded house 6.

STREATOR.—Plumb Opera House (I. E. Willis 2d, manager): Rentfrow's Jolly Pathfinders in a round of musical comedies week closing 9. Large and well satisfied audiences.

SPRINGFIELD.—Chatterton Opera House (J. H. Freeman, manager): The Old Homestead drew a large audience 2. Rose Coghlan received a warm welcome in Jocelyn 2. Miss Coghlan was called before the curtain three times. Passion's Slave had a small house 4. Nov. 5 Vernona Jarbeau with a strong co. presented Strictly Confidential to a large, fashionable and delighted audience. It was the most pleasing performance seen in many a day.

CAIRO.—New Opera House (Sol A. Silver, business agent): Lily Clay's Gaiety co. had a large house 4.

PEORIA.—Grand Opera House (Lem H. Wiley, manager): George H. Adams and Toma Hanlon to a large audience. Vernona Jarbeau co. 7 in a new play entitled Strictly Confidential by Edward Poland, a former resident of this city. Julia Marlowe 11, 12.——Item: Manager Wiley, of the Grand, was elected alderman of his Ward 5. Mr. Wiley is a Republican, and the Ward is Democratic by 300 majority, which goes to prove that he can handle votes as well as he does theatrical business. He is beginning to look rotund already.

SYCAMORE.—Opera House (S. C. Ward, manager): Alonzo Hatch Opera co. in Fra Diavola to a fair house 4.

ROCKFORD.—Opera House (C. C. Jones, manager): Hanlons' Fantasma co. to good houses 1, 2.

ELGIN.—Du Bois Opera House (Swan and F. Jencks, managers): McCarthy's Mishaps drew a good-sized audience and succeeded in keeping them in a hilarious state throughout the evening.—— Item: The Dr. Cronin Tragedy was canceled by the management.

CHAMPAIGN.—Walker Opera House (S. L. Nelson, manager): Vernona Jarbeau in Starlight to S. R. O. Casey's Troubles 15.

DECATUR.—Grand Opera House (F. W. Haines, manager): Rose Coghlan in Jocelyn 1. Owing to inclement weather and counter attractions during the week Miss Coghlan failed to draw as large an audience as she otherwise would have done. The Old Homestead had a good-sized and well-pleased audience 2. Archie Boyd's impersonation of Uncle Josh was fine and his support of the best. The double quartette received well-merited applause. Vernona Jarbeau in Starlight 4 drew a fair-sized and well pleased audience. Si Perkins 6 to a fair-sized house.

MONMOUTH.—Opera House (C. Shultz, manager): Hattie Harvey in A Little Tramp did a good business 2. Lost in Africa 1.

OTTAWA.—Sherwood's Opera House (C. H. Hodkinson, manager): Frank I. Frayne in Diogenes Tramp 6; good business. P. F. Baker in Chris and Lena 12; Little Nugget 14.

QUINCY.—Opera House (John Schoeneman, manager): Winnett's Passion's Slave drew a large house 2. Performance only fair. Hattie Harvey, supported by Ed. Lyons in A Little Tramp to small houses 4, 5. P. F. Baker 16.

GALESBURG.—New Opera House (W. F. Bailey, manager): Hattie Harvey in A Little Tramp 7, 8, to good business giving entire satisfaction. Miss Harvey is supported by E. D. Lyons and a strong co. P. F. Baker in Chris and Lena 14.

JOLIET.—Opera House (R. L. Allen, manager). Frank I. Frayne 4, 5 in Diogenes Tramp; good business.

PANA.—Hayward's Opera House (Race and Roley, managers): George H. Adams in He, She, Him and Her played to poor business on account of bad weather 7. Chip o' The Old Block 8; good business. J. S Murphy 11.

INDIANA.

MT. VERNON.—Masonic Opera House (Myer Rosenbaum, manager): The Norcross Opera co. in The Pretty Persian, gave satisfaction to fair business 4; Al. G. Fields' Minstrels 13.

MARION.—Sweetser's Opera House (E. C. Middleton, manager): Loder's Hilarity co. played to good business 1. Casey's Troubles 4 drew the largest audience the Opera House ever held. There wasn't even standing room. Both play and co. proved a great disappointment.

FRANKLIN.—Storey and Scholler's Opera House (Storey and Scholler, managers): The Holden Comedy co. opened 4, in The Diamond Robery to a large house; Chuckles 16.

INDIANAPOLIS.—Grand Opera House (Dickson and Talbott, managers): The Pearl of Pekin did a splendid business 2. Louis Harrison made a great hit. The Deaves sisters created a very favorable impression and had a profitable engagement 6, 7.——English's Opera House (Dickson and Talbott, managers): Ferncliff opened 4 for three nights, doing a fair business; the play is a good one, and is well presented.——Park Theatre (Dickson and Talbott, managers): Chas. Loder presented Hilarity which ran all week to good patronage.

RICHMOND.—Phillips' Opera House (L. W. P. Jackson, manager): Si Perkins to fair business 1. European Minstrels to an average house 4. Lost in New York 8. Tin Soldier 13.

TERRE HAUTE.—Opera House (Wilson Naylor, manager): Vernona Jarbeau presented her new play, Strictly Confidential, to a good house 2. The play is not as amusing as Starlight. A good house witnessed Lost in New York 5. Lewis Morrison gave a very satisfactory representation of Faust, to a medium house 7.

EVANSVILLE.—New Grand (M. J. Bray, Jr., manager): Lost in New York 4, to a large audience; performance mediocre. Haverly-Cleveland Minstrels 8. Conried Opera co. 9.——Groves' Opera House (T. J. Groves, manager): Norcross Opera co. 1, 2, to poor business; McCarthy's Mishaps packed the house 3; excellent performance. Lilly Clay's Gaiety co. 7; Al. G. Field's Minstrels 9.—— Item: The L. and N., and E. and T. H. R. R. have put on two extra daily trains for North and South, which will greatly facilitate the movements of traveling cos. arriving at and leaving this city.

LAFAYETTE.—Grand Opera House (F. E. D. McGinley, manager): Lewis Morrison in Faust, to the capacity of the house 4; audience delighted. The principals were given second recalls. Ullie Akerstrom to good business 6.

ELKHART.—Buckley Opera House (I. L. Brodrick, manager): Edgar Selden in Will o' the Wisp, to a small house 4. The Postage Stamp co. in A Social Session 6.

GOSHEN.—Opera House (Rogers and Krutz, managers): McGibeney Family 4; fair house. The Postage Stamp co. in A Social Session 5; good house and entire satisfaction. Casey's Troubles 6; very large house.

FORT WAYNE.—Masonic Temple (J. H. Simonson, manager): Ullie Akerstrom had good houses 1, 2; her dancing pleased everybody. The Postage Stamp co presented A Social Session 4, to a small audience.——People's Theatre (Geo. E. Tucke, manager): The Bennett-Molton Opera co. cancelled for week closing 9. Their time was filled by the Casino Opera and Richmond Comedy cos.

LA PORTE.—Hall's Opera House (W. C. Miller, manager): Postage Stamp co., in A Social Session 7.

PERU.—Emerick's Opera House (S. C. Constant, manager): Will o' the Wisp co. played to a fair house 6. Passion's Slave 11.

MADISON.—Grand Opera House (Abbott and Graves, managers): Al. Field's Minstrels to S. R. O., 1. Jane Coombs 12.

MUNCIE.—Wysor's Opera House: (H. R. Wysor, manager): Beacon Lights to a good house 4. European Minstrels also to a good house 5; performance very poor. He, She, Him, Her, 9.

SOUTH BEND.—Oliver Opera House (J. and J. D. Oliver, managers): Victoria Vokes pleased a large audience 8, in A Mere Cipher and Hubby. Haverly-Cleveland Minstrels 12.

IOWA.

MASON CITY.—Parker's Opera House (H. G and A. T. Parker, managers): Ole Olsen co. played to a fair audience 1.

BOONE.—Phipps' Theatre (Charles E. Phippa, manager): The Silver King 1 delighted a good-sized audience, which would have been larger but for a severe snowstorm. The work of Marlande Clarke, Charles Marriott, Lou R. Maddox and the Adams children was excellent. The piece carried the audience by storm. Three Wives to One Husband to a good house 5.——West Side Opera House (Charles A. Sherman, manager): Kickapoo Indian Medicine co. week of 4.——Goetzman's Opera House (Chas. Goetzman, manager): Kickapoo Medicine co. week of 11.——North Side Rink (W. C. Bremmerman, manager): Prof. W. R. Gould gave an exhibition of fancy skating 1 to a small audience.——Flashes: Harry Langdon of the Silver King, has a host of friends in Boone, who made things very pleasant for him during the stay.——The scenery carried by the Silver King is very fine and was well set by Master Mechanic Tryon.

DAVENPORT.—Burtis' Opera House (A. C. Mann, manager): Mrs. George Knight 6, 7.

DES MOINES.—Grand Opera House (W. W. Moore, manager): Stowaway did a light business 1, 2 but had a good matinee 2.——Foster's Opera House (William Foster, manager): Antiope came Nov. 1, 2 and matinee. Business good. Robert L. Downing in White Pilgrim drew a good house and gave splendid entertainment 4. George O. Morris in A Legal Wrong 5. Natural Gas 12.

CEDAR RAPIDS.—Greene's (F. A. Simmons, owner and manager): Robert Downing in his new play Count Claudio drew a fair-sized audience 2. This class of plays is not so well adapted to Mr. Downing's style of acting as his old repertoire. A Legal Wrong 7. Mrs. George S. Knight 8.

MUSCATINE.—Turner Opera House (Barney Schmidt, manager): George C. Morris in A Legal Wrong 5. Estelle Clayton On the Hudson 12.

OSKALOOSA.—Masonic Opera House (G. N. Buehler, manager): Frankie Jones 1, 2. Beach and Bowers' Minstrels 5. Both to good business.

DUBUQUE.—Opera House (Duncan and Waller, managers): Mrs. George S. Knight to poor business 2. Co. good. Eunice Goodrich week of 4 is playing to crowded houses nightly. Jarbeau 11. Duff Opera co., Paola 12.

BURLINGTON.—Grand Opera House (R. M. Washburn, manager): Estelle Clayton in On the Hudson 6 was greeted by a fine audience.

COUNCIL BLUFFS.—Dohany Opera House (John Dohany, proprietor): Mrs. George S. Knight 13, Bunch of Keys 18.

MARSHALLTOWN.—The Odeon (H. J. Howe, manager): Robert Downing as Count Claudio to a good business 6.

LE MARS.—McCabe and Young's Minstrels to a fair house 4. Clair Pattee co 11-12.

SIOUX CITY.—Peavey Grand (W. I. Buchanan, manager): Three Wives to One Husband to a slim house 1. Co. and play vie with each other to see which has the least merit. Robert Downing did a fair business 6 and 7 in The White Pilgrim and Count Claudio. He was well received, especially in the former. Eugenia Blair divided the honors with Mr. Downing. Still Alarm 11-12.——Academy of Music (W. S. Collier, manager): McCabe and Young's Minstrels gave a fine performance to crowded houses 1-2. They appeared in sacred concert to a good house 3. House dark this week.

KANSAS.

ATCHISON.—Price's Opera House (L. M. Crawford, manager): Frank Deshon in Mamma 1 to light business. Thomas W. Keene in Richard III. drew a good house 6.——Item: Amy Ames and Della Fox have resigned from the Mamma co.

M'PHERSON.—Grand Opera House (R. H. Heithecker, manager): Henderson's Uncle Tom's Cabin co. had a fair house 2. He gave a good street parade.

LEAVENWORTH.—Crawford's Opera House, (L. M. Crawford, manager): Thomas W. Keene as Louis XI. gave a very fine performance to an excellent house 4. The support was very strong.—— Item: Ed C. Davis, a prominent young merchant of this city, has assumed the management of the Crawford Opera House. Ed Plowman is still retained as treasurer.

TOPEKA.—Crawford's Opera House (L. M. Crawford, manager): McCarthy and Reynolds in Dear Irish Boy 1, 2; co. pleasing; play satisfactory; specialties met with hearty approval. Keep it Dark 4. Performance excellent and general satisfaction.——Grand Opera House (C. F. Kendall, manager): Still Alarm 4, 5, to two of the largest audiences ever in the house.——Item: L. M. Crawford has organized a theatrical attraction of his own, with Zanzic, a prestidigitator and conjuror as its chief attraction. The comb. opened at Leavenworth.

WICHITA.—Opera House (L. M. Crawford, manager): Irish Hearts of Old 1, 2, had bad weather to contend with and drew light houses. Keep it Dark 5, 6, played to good business. Messrs. Bryant and Quinlan and Misses Richmond and Sherwood are prime favorites here and are splendidly supported. Items: Leandro Campanari, who appeared here in concert recently, is a former resident of this city.—George C. Wood, of the Keep it Dark co., was a member of the Museum stock co. here last season.

PORT SCOTT.—Opera House (W. P. Patterson, manager): Lost in New York 2 was the first tank play we have ever had. It drew a good house and made a hit. The co. is fine. Jennie Calef 11; Thos. W. Keene 14.

KENTUCKY.

BOWLING GREEN.—Potter's Opera House (Potter Brothers, managers): Al. G. Field's Minstrels 4; Good house. A Pair of Kids 6; big business. A Cold Day 20.

FRANKFORT.—New Opera House (Joseph L. Weltzel, manager): A Pair of Kids to fair sized audience 5. Charles A. Loder 14.

HENDERSON.—Opera House (R. E. Cook, manager): Lilly Clay's Gaiety co. 6 to a crowded house. Good performance. Al. G. Field's Minstrels 12.

PADUCAH.—Morton's Opera House: Haverly-Cleveland Minstrels 4 to a very good house. Lilly Clay's Colossal Gaiety co. filled the house 5.

GEORGETOWN.—Barlow's Opera House (J Keller, manager): The Lyons Comedy co. closed a week's engagement 9. Their repertoire was Lady Audley's Secret, The Daughter of the Regiment, Black Diamonds, Phœnix, Under the Gaslight and Davy Crockett.

MAYSVILLE.—Washington Opera House (Harry Taylor, manager): House dark. My Mother-in-Law co. 12.

MASSACHUSETTS.

PLYMOUTH.—Davis' Opera House (Stuart and Robbins, managers): Primrose and West's Minstrels turned people away 7. Lewis Concert co. 12.

SOUTH FRAMINGHAM.—Elmwood Opera House (Ed. E. Marden, manager): Charles T. Ellis in Casper the Yodler played to very good business 5.

WALTHAM.—Music Hall (W. D. Bradstreet, manager): Helen Barry in the domestic drama Victor Durand 2. Intelligent acting is required to show its beauties, and after seeing Miss Barry in the role of Ruth no one can question her ability as an actress. The performance was very entertaining and met with the appreciation of the audience. Jay Hunt, supported by co. of general excellence, played to fair business week of 4.

NORTH ADAMS.—The Wilson Opera House (F. E. Swift, manager): Dan Daly's co. played to a fair house 1. The Sawtelle Comedy co. opened a week's engagement 4.

MILFORD.—Music Hall (H. E. Morgan, manager): Stanly Macy's C. O. D. 9; Two Sisters, 11; Drifting Apart, 13.

ADAMS.—Town Hall (E. R. Karner, manager): Dan Daly's Upside Down 2 had a light house. Boston Star Specialty co. 6 to a fair house. In the Ranks 14.

HAVERHILL.—Academy of Music (James F. West, manager): E. P. Sullivan and Rose Stahl opened a four nights' engagement 2 in A Celebrated Case to a large house. By invitation of Manager West and Mr. Sullivan's manager about one hundred of the G. A. R. attended in a body. The other nights light houses were the rule. Tourists in a Pullman Palace Car 9; Primrose and West's Minstrels 12.

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BROCKTON.—City Theatre (W. W. Cross, manager): The Mestayer-Vaughn co. in The Tourists pleased a large and very enthusiastic audience 2. The Two Sisters played to good business 4, 5. Frazer Coulter and May Merrick deserve special mention. The Acme Quartette made a great hit.

NEWBURYPORT.—City Hall (George H. Stevens, agent): Jay Hunt week closing 2 to light business, with the exception of the opening night. Star good, but co. very poor. Frost and Fansnaw's Comedy co. week of 11.

WESTFIELD.—The Opera House (P. W. Howe, manager): The Ovide Musin co., which was liberally billed to appear 1 failed to materialize or to notify Manager Howe of any change in their route. The large audience gathered were very indignant, and the local press severely denounced such shabby treatment by the Musin co. Peck and Fursman's Uncle Tom's Cabin, matinee and evening, to good business. Charles T. Ellis in Casper the Yodler to a large and delighted audience.

CHELSEA.—Academy of Music (James B. Field, manager): Mestayer and Vaughn co. in Tourists in a Pullman Palace Car gave a fine performance to a good house 1. One of the Bravest, 12, Primrose and West's Minstrels 18.

SPRINGFIELD.—Gilmore's Opera House (W. C. Le Noir, manager): Peck and Fursman's Uncle Tom's Cabin co. drew a large house and gave satisfaction 1. George A. Baker's Bennett-Moulton Comic Opera co. 4-9, did good business and were well received.

NORTHAMPTON. Northampton Opera House (William H. Todd, manager): Struck Gas co. had a fair house. Zeffie Tillbury co. week closing 9 in repertoire, including Silver King, Romeo and Juliet, As in a Looking Glass, Little Emily, Golden Giant Mine, Masks and Faces and Life for Life. Co. excellent. Business deservedly large.

LOWELL. Opera House (John F. Cosgrove, manager): Charles McCarthy's One of the Bravest 4-6 had the banner house of the season. Boston Symphony Orchestra, assisted by Florence Findlayson, delighted a very large and fashionable audience 7. Haverly-Cleveland Minstrels 9; Primrose and West's Minstrels 14.——Music Hall (A. V. Partridge, proprietor): Mestayer-Vaughn's Tourists had poor attendance 4. John A. Stevens is handsomely billed for 11. J. B. Polk 14.——Items: The performances last week at the Opera House of the Shadows of a Great City netted $2,700. Amelia B. Edwards will lecture on the "Buried Cities of Egypt," 18.—Manager Keyes of the Bijou reports big box office returns, notwithstanding counter attractions.

MARLBORO. Marlboro Theatre (F. W. Riley, proprietor and manager): Floy Crowell closed a week's engagement 2 to fair business, presenting Wildcat, Jess, Molly Bawn, Caught by Satan and East Lynne. The co. as a whole proved a great disappointment. The only people worthy of favorable mention were little Grace Euler, in her songs and dances, who was the drawing card of the week, and R. C. Chamberlin, Arthur Livingston and George Rickets. The plays Wildcat, Jess and Caught by Satan are very poorly constructed.

AMESBURY.—Amesbury Opera House (J. A. Greene, lessee): Irish National Concert co. appeared before a small but well-pleased audience 8. Stanley Macy in C. O. D. 15; John A. Stevens 18.——Item: Fred. Hooker has resigned the management of the Opera House. A. C. Arthur, formerly stage manager, has charge for the present.

LYNN.—Proctor's Theatre (A. H. Dexter, manager): Charles T. Ellis in Casper the Yodler 12 to good business. The matinee was one of the largest ever given at this theatre, and at the concluding performance people were turned away. Helen Barry in Victor Durand 4, 5, to fair business. The support is very strong. The Tourists amused a large audience 6.——Music Hall (J. W. Caverly, manager): Bill Nye and James Whitcomb Riley 7 to good business. Primrose and West's Minstrels next.

HOLYOKE.—Opera House (Chase Brothers, managers): Haverly Cleveland Minstrels to big business 1. Struck Gas played to good business 2. The Irish National Concert co. drew a packed house at the City Hall 3. Floy Crowell did a fair business week closing 9.——Personal: Thomas Jarvis of the Haverly-Cleveland Minstrels was in town the other day, shaking hands with old friends. Mr. Jarvis is a Holyoke boy. He left home about two years ago to go on the stage.

FALL RIVER.—Academy of Music (William J. Wiley, manager): The Bennett and Moulton Opera co. closed a week's engagement 2 to large business. Primrose and West's Minstrels 4 packed the house and gave good satisfaction. People were turned away. 22 Second Floor is the poorest play clever Annie Pixley ever had. Her engagement 5 drew 1,400 people, but failed to please. The Two Sisters 6, 7, delighted those who attended. Small house the first night; fair the second.——Items: Primrose and West's Minstrels drew over 2,400 paid admissions, and at the prices—twenty-five to seventy-five cents—the largest audience ever in the Academy. The actual receipts were $1,012.75.—A local friend presented Bob Slavin with a gold-headed cane.

NEW BEDFORD.—Opera House (W. W. Cross manager): Primrose and West's Minstrels 5 to S. R. O. Annie Pixley had a large house 6 in her new success, 22 Second Floor.—— Liberty Theatre (Wm. E. White, manager): Our Railroad Men 4 for week, to rather light business.——Items: Professor Daniel J. Sullivan, a well-known musician, and very popular with the profession, has taken charge of the New England Organ co.'s rooms in this city, and is always pleased to meet his traveling friends.—J. S. McMurry of this city has made a special engagement with Primrose and West to sing ballads with them week of Thanksgiving in Boston.—There are many doubts expressed here that the Christmas Mirror can beat its last year's record. Editor

Howe of the *Standard* has last year's supplement superbly framed, and values it as one of the handsomest among his valuable collection of pictures.—Chief Usher Marts of the Opera House has added two handsome diamonds to his immaculate shirt front.

LAWRENCE.—Opera House (A. L. Grant, manager): Mestayer's Tourists 5 to good business. Co. excellent. Haverly-Cleveland Minstrels 7 to a large and well-pleased audience. Billy Rice and Willie Sweetnam are two end men hard to beat. The Venetian first part was rich in costumes and settings, and taken as a whole the performance was the best we have had for some time.—The Ettie Coggswell co. stranded here 8.

MICHIGAN.

GRAND RAPIDS.—Powers' Opera House (F. H. Cobb, manager): Thomas Q. Seabrooke and a co. of very clever specialty people in The Fakir pleased small-sized audiences 5, 6. The piece is awkwardly put together and should be reconstructed.——Redmond's (E. R. Salter, manager): Gus Hill's Specialty co. did an immense business during the week closing 9. The acts were all good; especially those of Charles Hunn, Harris and Walters and the Fisher Brothers. Time Will Tell week of 11.

MUSKEGON.—Opera House (Fred L. Reynolds, manager): Hanlons' Fantasma (B. co.) to excellent business 4, 5.

ANN ARBOR. Grand Opera House (A. J. Sawyer, manager): Ida Van Cortland week of 11.

LANSING.—Opera House (M. J. Buck, manager): Frank Tucker's Metropolitan Comedy co. week closing 9.

JACKSON.—Hibbard Opera House (James Green, manager): The Corsair 4 to one of the largest houses of the season, giving the best of satisfaction.

BAY CITY.—Grand Opera House (Clay, Buckley and Powers, managers): Surprises of Divorce by Arthur Rehan's co. entertained a large audience 1. Rice's Corsair to a well-filled house 5. Hanlons' Fantasma 5, 6; standing-room only 6.

KALAMAZOO.—Academy of Music (B. A. Bush, manager): Edgar Selden did a fair business 2; performance good. Pearl Melville week of 4.——Opera House (W. R. Soleman, manager) Prof. C. E. Craig's Novelty co. 2; fair performance to fair business.

DETROIT.—Detroit Opera House (C. J. Whitney, manager): Arthur Rehan's Comedy co. in Surprises of Divorce first half of week closing 9 drew good houses. Rice's Corsair co. drew very large houses balance of the week. W. H. Crane in Probation and The Senator week of 11.——Miner's Grand Theatre (C. A. Shaw, manager): Mankind week closing 9. The attendance was only fair, and it seems a pity that so excellent and well-balanced a co. should have to sustain so weak and improbable a play. It was magnificently staged, the scenery being fine. Charles Arnold in Hans the Boatman and the Deaves sisters in Chaos Flat divide week of 11.—Whitney's Grand Opera House: Sam Houston did a large business week closing 9. Gus Hill's Novelty and Specialty co. week of 11.

MINNESOTA.

MINNEAPOLIS.—Grand Opera House (I. F. Conklin, manager): The Stowaway was presented to demonstrative audiences 4-6. The play is full of melodramatic situations and has an interesting plot. Frank Losee as Charles Etherington made a decided hit. Miss Holmes sustained her role with rare naturalness and grace.——Harris' Hennepin Ave. Theatre (S. H. Friedlander, manager): The Duff Opera co. in Paola packed the house 4. The opera is decidedly pleasing and provoked enthusiastic applause. Harry Paulton was a funny Sapolo. Miss Snyder made an acceptable Paola, and Miss Beaudet a charming Chilina. William McLaughlin is possessed of a rich and powerful bass voice. Chorus strong.——Bijou Opera House (Frank L. Bixby, business manager): Gus J. Heege in Ole Olson 4, played to the capacity of the house. Mr. Heege does some clever dialect work in the title role. He will doubtless succeed in this entirely new line of business. The audience was generous of applause. The support is fair.——Item: Mrs. Scott-Siddons gave a dramatic reading at Armory Hall to a large audience 1.

ST. PAUL.—Newmarket Theatre (L. N. Scott, manager): Donnelly and Girard in Naturai Gas 3-6 drew good houses. Messrs. Donnelly and Girard are very droll and amusing. Clever co. Audiences well pleased. The Stowaway 10-12; Louis Harrison in Pearl of Pekin 11-14.——Harris' Theatre (Walter Dean, manager): Denman Thompson's co. presented The Old Homestead week of 4 in a very praiseworthy manner drawing large and delighted audiences.——Olympic Theatre (W. J. Wells, manager): Billy Wells produced his laughable burlesque, Adam and Eve, with a fine cast, which proved a drawing card week of 4, also a good olio by clever specialty people.——Items. P. Harris has completed plans and made arrangements to build a large and beautiful theatre next Spring.—Also a syndicate of capitalists will build a magnificent theatre that will cost $250,000 next Summer, of which L. N. Scott is to be manager.

DULUTH.—Temple Opera House (George B. Haycock, lessee and manager): Donnelly and Girard opened 1, 2, to S. R. O.

WINONA.—Opera House (Shepard and Hitzker, managers): Donnelly and Girard in Natural Gas to a packed house 3. Kate Castleton in A Paper Doll to a light house 4.

MISSISSIPPI.

GREENVILLE.—Opera House (J. Alexander, manager): Effie Ellsler in The Governess drew large house 1. Frank Weston, R. Edeson, and little Gracie Sherwood, of the excellent supporting co., deserve special mention. Miss Ellsler, in responding to a curtain call, brought out all those in the cast who were in the scene at the close of the act, and the incident was characteristic of her gracious and amiable disposition.

ABERDEEN. Temple Opera House (R. L. Hatch, manager): Cold Day 8; Jules' Grau Opera co. 11, 12.

JACKSON.—Happy Cal. Wagner's Minstrels had packed house 3.

NATCHEZ.—Natchez Opera House (T. Wineland, manager): Fisher's Comedy co. in A Cold Day to a good house.

MISSOURI.

SEDALIA. Opera House (H. W. Wood, manager): One of the Finest was presented to fair audiences 1, 2, with a like cast. Si Perkins 9; Sutton's Uncle Tom 11.

MEXICO.—Grand Opera House (G. D. Ferris, manager): One of the Finest 12; Coup's Equestrian comb. 13, 14.

HANNIBAL. Park Opera House (Watson and Price, managers): He, She, Him, Her played a return engagement 5 to a good business.

COLUMBIA.—Haden Opera House (J. F. Crumbaugh, manager): John Fay Palmer's Last Days of Pompeii played to good business 1. Mr. Palmer as Arbaces, Pansa the Ædile, and Helena Collier deserve special mention. Ullie Akerstrom 22.

NEW JERSEY.

HOBOKEN.—H. R. Jacobs' Theatre: Latter part of last week A Bunch of Keys was the attraction to medium business. This week Woman Against Woman is the attraction. The play is finely cast with May Wheeler, Lizzie Fletcher and Edmund Collier in the leading roles, and they are ably assisted by John Marble, Dyke Brooke, Augusta Martine and Fanny L. Burt. There was a light but well-pleased audience present on the opening night, but as the co. remains a week increased attendance will be manifested. Mr. Collier and Miss Wheeler received several deserved recalls. Next week Walter S. Sanford in Under the Lash.—Cronheim's Theatre: Fair business was the result of last week's attraction, and this week opened with a medium house. The bill contains many clever vaudeville people, among whom are Vermetta and Adams, J. J. McConnell, Andy and Josephine Amann, Magee and Parker, Winstanley and Hawley, May Lawrence, Frank Bell and Lillie Western. They give an excellent entertainment. Next week Francis Everett and specialty co.——Item: Captain Boyle's Knickerbocker is doing fair business with variety and athletic entertainments.

NEWARK.—Miner's Newark Theatre: Chas. Arnold in Hans the Boatman week of 4. Although the name gives one the impression that the piece is in imitation of Emmet's Fritz it is not so. The little drama is entirely fresh and original and is very pretty. The singing of Hans, and the playing of little May Hannan, combine to make the piece very charming.——Grand Opera House: X. S. Woods presented Out in the Streets week closing 9 to highly pleased audiences. The play deals with several rascals who try to obtain possession of the fortune of a little child, but who fail through the exertions of Harry Farley (X. S. Woods) who always comes upon the scene in the nick of time.——Waldman's Opera House: The Irwin Brothers furnished an excellent entertainment week closing 9. Petrie and Elise opened the programme with a bright little comedy sketch. Lillian Abrams gave some very sweet solos, and altogether the performances were very enjoyable.

TRENTON.—Taylor Opera House (John Taylor, manager): A Bunch of Keys drew fair houses 5, 6. The Musin Concert co. drew a splendid audience 7. The prospects for the Elks Mantell benefit 14 are very flattering.

PATERSON.—Jacobs' Opera House: Walter E. Sanford in Under the Lash week closing 9 did a fair business. Madame and Augustin Neuville in The Boy Tramp, and Hoyt's Rag Baby divide week of 11.——People's Theatre (Wareing and Zieflé, managers): This house did good business last week under unbearable circumstances. The co. booked not being up to the standard was canceled at the last moment, and Zanfretta's Pantomime co. opened 4 to a fair house without a sheet of paper up. The co. gave good satisfaction. Guyer and Goodwin and Aimee divided honors with the star. Frances Everett in Mein Schatz week of 11.——Item: The theatre known as Philion's will hereafter be known as the People's. Manager Philion has disposed of his interest to Messrs. Waring and Zieflé, both well-known in the profession. They have decided on some extensive improvements and also to book nothing but good attractions.

ELIZABETH.—Temple Opera House (A. H. Simmonds, manager): C. E. Verner in Shamus O'Brien 2; fair house. J. B. Polk in The Silent Partner 4 was as effective as usual, and he was supported by a capable co. Gorman's Minstrels 8; Thrown Upon the World 12.

ATLANTIC CITY.—Grand Opera House (J. C. Idler, manager): Cheek drew a fair but enthusiastic house 4.

NEBRASKA.

PLATTSMOUTH.—Waterman Opera House (J. P. Young, manager): Alfred McDowell and Grace Emmett in Muggs' Landing had a small house 7. Beach and Bowers' Minstrels 11.

OMAHA.—Boyd's Opera House (Boyd and Haines, managers): The engagement of the Emma Abbott Opera co. Oct. 30-2 proved a financial success, the houses being uniformly large at advanced prices. Mrs. George S. Knight 14-16.——Grand Opera House (Crawford and McReynolds, managers): Irish Hearts of Old 18-20; Old Homestead 25-27.

NEW HAMPSHIRE.

NASHUA.—Franklin Opera House: Mora played to crowded houses week closing 9.

NEW YORK.

ALBANY.—Captain Swift at Proctor's, first half of week closing 9, proved a very potent drawing card, as it was seen by large audiences during the engagement. It was found to be a very good piece of dramatic work, and its interpretation was excellent in the hands of the well-balanced cast. Rose Eytinge, Beverly Sitgreaves, Arthur Forrest, Wright Huntington and Stephen Grattan were singled out for especial praise and marks of favor. Ziz-Zag remainder of the week, opening to a good house, but business declined considerably by Saturday night. The performance was on a par with that of last season. Two Johns 11. Fanny Davenport in La Tosca 14, for the remainder of the week. At Jacobs' Elliot Barnes' The Blue and The Grey ran very successfully during the whole of week closing 9. The play was well staged and excellently cast, and gave evident satisfaction to a series of large audiences. The Vaidis Sisters' Novelty co. 11. In the Ranks 18.

BUFFALO.—Academy of Music (Meech Bros., managers): Hole in the Ground was largely patronized 4-6. Zig-Zag and Oolah divide week of 11.——The Star Theatre (Meech Bros., managers): A Royal Pass, to medium business, first half of week closing 9; Evangeline the latter half. Kajanka opened 11.——Court Street Theatre (H. R. Jacobs, manager): The Two Macs' Specialty co., an excellent one in its line, drew crowded houses week closing 9. Arabian Nights next.——Corinne Lyceum (Jacobs and Kimball, managers): The White Slave was fairly successful week closing 9. The World Against Her 11.——Items: The Gaiety Theatre was occupied by Gillett's Specialty co. last week.—Ella Wesner and a variety co. were the attraction at Wonderland. Business continues very good at this house.

TROY.—Rand's Opera House (Gardner Rand, manager): A Hole in the Ground 6, 7.——Griswold Opera House (Jacobs and Proctor, managers): True Irish Hearts was performed by a good co to large houses week ending 9. Wages of Sin week of 11.

GLENS FALLS.—Glens Falls Opera House (F. F. Pruyer, manager): Dan Daly in Upside Down drew a crowded house 5. Performance very satisfactory. J. Z. Little's World and Golden Gulch 6, 7, to good business. Scenic effects excellent. Both performances were entirely satisfactory.

ROCHESTER.—Lyceum Theatre (John R. Peirce, manager): Robert Mantell and an excellent co. attracted good houses 4-6. Fanny Davenport in La Tosca, to fine business 7-9. Sweet Lavender 14-16.——Academy (H. R. Jacobs, manager): A Legal Wreck, was presented to large audiences week closing 9. Beacon Lights week of 11.——Grand Opera House (F. S. McCall, manager): Reuben Glue with Johnnie Prindle, in the title role did a fine business last week. Ida Siddons' comb week of 11.

SARATOGA SPRINGS.—Town Hall (Hill and Connors, managers): Dan Daly, with an exceptionally fine co., played Upside Down 6 to a large house, delighting everybody. Zeffie Tilbury 18-25.——Putnam Music Hall (Abel Putnam, jr., manager): House Dark.

ROME.—New Opera House (W. H. Frisbie, manager): A Royal Hand co. 7. Good business and fine performance.——Sink's Opera House (W. S. Sink, manager): Adele Frost co. played a weeks' engagement to very light houses. Co. good and should receive better patronage.——Items: The Washington Street Opera House has been leased to W. H. Frisbie of Oswego, who assumed the management 4.—Mark W. Davis left for his home at Newark, N. J., Nov. 7 and upon his departure he was presented with an elegant gold-headed cane by the attachés of the house and an elegant pair of opera glasses by the representatives of the press.—William Wilson, of this city, has organized a minstrel co. styled Billy Wilson's Minstrels.

ELMIRA.—Opera House (W. Charles Smith, local manager): James Reilly in the Broommaker, billed for 6 failed to arrive to the dissapointment of a large audience who had assembled. The negligence of a drayman at Olean in getting properties to the depot in time for train caused the non-appearance. Lagardere 12. James O'Neil 15.——Madison Avenue Theatre (G. W. Smith, manager): Exhibition of views of the Johnstown flood 5 to a good audience.—Charles Bowser in Cheek pleased a fair audience 7.——Items: Resident Manager Frank Pratt of the Madison Avenue Theatre claimes to have a contract with Irme Kiralfy for Lagardere for 12. If it is put on at the Opera House on that date there will be war.

RONDOUT.—Liscomb's Opera House (George G. Liscomb, manager): Thrown Upon the World to a good house. Lena Loeb 6, 7, to large and delighted audiences. Rose Hill's Folly co. 8 gave a very satisfactory performance to a packed house.

GOUVERNEUR.—Opera House (L. T. Sterling, manager): Belva Lockwood 1; Col. Cheria, of New York 2; both to full houses. A concert was given by local talent to S. R. O. 4.

PORT JARVIS.—Lea's Opera House (George Lea, manager): Delmore co. week closing 4 in repertoire. Fair business. They played Lynwood under the title of Called from the Ranks.

SYRACUSE.—Grand Opera House (H. R. Jacobs, manager): Woman against Woman with May Wheeler and Edmund Collier in the leads played to big business closing week 9. The Blue and the Grey week of 11. Vaidis Sisters next.——Shakespeare Hall (G. W. Wright, manager): May Howard's Burlesque co. had crowded houses week closing 9. The Night Owls week of 11.——Wieting Opera House (P. H. Lehnen, manager): Lagardere 5, 6, a Royal Pass 7, both to fair business. R. B. Mantell 8, 9; good business.——Item: The announcement in The Dramatic Mirror last week that H. R. Jacobs would play only first class attractions at his house here next season, was greeted with delight by our theatregoers as there are many good cos. on the road that we do not now get. The Grand is having a splendid list of attractions this month.

CORNING. Harvard Academy (G. W. Smith, manager): Wills, Henshaw and Ten Broeck gave a fine performance of Two Old Cronies to immense business 4.

ITHACA. Opera House (H. L. Wilgus, manager): Our German Ward 2, fair business. Eagle's Nest 4; good business.

OLEAN. Opera House (Wagner and Reis, managers): James Reily, in The Broommaker had a fair house 5. The star and co. gave a very satisfactory performance and have been booked for a return date later in the season. Wills, Henshaw and Ten Broeck in The Two Old Cronies, drew a crowded house 7. Everybody pleased.

HUDSON.—Opera House (P. Kells, manager): Rose Hill's English Folly co. had a packed house 7. Little's World 11; Daly's Upside Down 14.

OSWEGO.—Academy of Music (Wallace H. Frisbie, manager): Kiralfy's Lagardere 4 to fine business, giving good satisfaction. Zigzag, 5, drew well and pleased. Robert Mantell in Monbars 7, good house; usual excellent performance. Uncle Hiram co. 14.——Item: Manager Frisbie has secured a four years' lease of the New Washington Street Opera House at Rome, N. Y., and has taken possession of the same. He has also re-leased the Academy here for three years with the privilege of five.

PO'KEEPSIE.—Collingwood Opera House (E. B. Sweet, manager): J. B. Polk presented his new play The Silent Partner 5, to good business; audience pleased. Captain Swift was played 7, by a good co., including Arthur Forrest (title role), Rose Eytinge, Wright Huntington, Nellie Taylor, W. J. Constantine and others. Thrown on the World to a top-heavy house 8; performance fair.——Item: Manager J. W. Parker is temporarily playing Alexander Vincent's role in The Silent Partner. Odell Williams has been engaged, and is studying the part, which is that of Peter Van Cott.

NEWBURG.—Academy of Music (F. M. Taylor, manager): Rudolph Aronson's Comic Opera co. in Nadjy, to a packed house 2. Ollie Torbet Concert co., to a fair-sized house 6. Captain Swift, by the Madison Square Theatre co., to only a fair-sized audience 8; the co. and play deserved better patronage.——Newburg Opera House (Harry Williams, manager): This house opened 4, under the new management. Rose Alymer and co. presented Hoop of Gold before a medium-sized audience, but much better than either play or co. deserved.

BINGHAMTON.—Opera House (I. P. E. Clark, manager): Two to One was presented 4, and created little enthusiasm. Its chief feature is an exhibition of the working of the electrical appliances to carry out the death penalty under the new law in this State. Allen Wrightman, supported by a very light co., in Our German Ward 5. The band and orchestra were the only redeeming features of the performance; fair house. Lagardere 7. St. Felix Sisters in A Royal Hand 9.

YONKERS.—Music Hall (John Bright, manager): Charles Erin Verner, in Shamus O'Brien, gave satisfaction to good business 1. Thrown Upon the World played to fair business 6.

HORNELLSVILLE.—Shattuck Opera House (Charles A. Bird, manager): The Two Old Cronies was presented before a fine audience 4. James Reilly in the Broommaker of Carlsbad was cordially received by a fair sized house 7. James O'Neill 16.

CANASTOTA.—Bruce Opera House: Si Plunkard 6 to a small house. Helene Adell 7 in As in a Looking Glass to good house. Co. good.

JOHNSTOWN. Grand Opera House (C. H. Hall, manager): Dan Daly in Upside Down drew an overflowing house 4. James O'Neil in Monte Cristo 11; Helene Adell 16.

JAMESTOWN.—Allen's Opera House (A. E. Allen, manager): G. M. Wood and Marguerite St. John to poor business 4, 5. Hanlons' New Fantasma 8, 9. Charles Bowser in Cheek 12; Wills, Henshaw and Ten Broeck in Two Old Cronies 14.

HOOSICK FALLS.—Casino Opera House (Eddy and Murphy, managers): The World co. gave an excellent entertainment to a packed house 8. Dan Daly's Upside Down co. 9.——Wood's Opera House (Moon and Chapman, managers): Ludwig concert co. gave one of the finest concerts ever heard in Hoosick Falls 4.

SENECA FALLS.—Daniels' Opera House (E. J. Matson, manager): Rose Hill's English Folly co. 4; large audience.

LOCKPORT.—Hodge Opera House (J. R. Heintz, manager): Zig-Zag to a large house 4; performance unsatisfactory. Higgins' Concert co. to fair business 5.

TARRYTOWN.—Masonic Hall (C. B. Casel, manager): Two Johns' co. turned people away 6.

NORTH CAROLINA.

WILMINGTON.—Opera House (E. J. Pennypacker, manager): MacCollin Opera co. in Falka 8, and The King's Musketeers 9. Good house 8, small 9. Good co.

OHIO.

DAYTON. The Grand (Reist and Dickson, managers): Rice's Comic Opera co. 1 in The Pearl of Pekin to a very large audience. Only a Farmer's Daughter had a small audience 2. Russell's Comedy co. in The City Directory 4, 5 to medium business.——The Park (Reist and Dickson, managers): Joseph Dowling and Sadie Hasson commenced a week's engagement 4 with The Red Spider and have turned people away at every performance. The co. and performance are slightly in advance of the average in the Western drama.——Cues: Manager Samuel Henderson of Memorial Hall, Soldier's Home, left last week for Long Branch, to attend the funeral of his brother, the late William Henderson, manager of the Academy of Music, Jersey City.—James Dickson of Indianapolis, Ind., is here, and will remain during the present season as business manager of the Park Theatre.

ZANESVILLE.—Schultz's Opera House (R. D. Schultz, manager): It is indeed a pleasure to witness a production of opera that is perfect to the least detail. Such was the treat given by the Conried Opera co. in The King's Fool 5. A large audience was present which enjoyed exceedingly the fine performance. William Haworth's romantic drama, Ferncliff, had a fair-sized house 9. Rhea 14; Alice Coleman 16.

COLUMBUS.—Metropolitan Opera House (C. A. and J. G. Miller, managers): Joseph Haworth's splendid production of Paul Kauvar had poor houses, probably owing to the political excitement. Little Lord Fauntleroy 4-6 met with the same fate, the only large house being at the matinee. The City Directory opened to a fair house 7. The Corsair 14-16 and Evangeline 18-20.——Grand Opera House (Miller Brothers, managers): Midnight Bell is almost duplicating the big houses that Lewis Morrison had last week. Lost in New York week of 11; Mankind 17.——The World (James Geary, manager): Business good and performance fair.——Items: Wheeler C. Wikoff, E. R. Columbus Lodge of Elks and President of the American Base Ball Association, was married to Miss Clara Crane at Jamestown, N. Y., 7. C. S. Sullivan, formerly of the People's, will take a co. of female minstrels on the road, opening at Newark 18.—J. L. Cain has disposed of his interest in the People's Theatre to Cincinnati parties. The house will be refitted and rechristened the Wall Street Theatre.—At Eichenlaub's a good bill is on and business is lively.—A Ruling Passion was booked for the Grand week of Dec. 15 but canceled. It will be replaced by A Legal Wreck.

FINDLAY.—Davis Opera House (G. E. Rogers, manager): Time Will Tell to a good house 5. A. W. Palmer's Theatre co. opened a three night engagement in A Hoop of Gold to a fair audience 7.

MT. VERNON.—Woodward Opera House (L. G. Hunt, manager): May Davenport's Burlesque Gaiety co. 7; large audiences. Little Nugget booked for 9. Changed route, and will be here later in the season.

WARREN.—New Warren Opera House (P. L. Webb, manager): Peck's Bad Boy co. to a good but top-heavy house 5. The play is a chestnut here.

CANTON.—Schaefer's Opera House (Louis Schaefer, manager): Filson and Erroll's co. in Chicks did fairly well 1.

LONDON.—High Street Theatre (W. H. Chandler, manager): Adelaide Cherie supported by a fair co., presented Only a Farmer's Daughter to a small audience 1.

MANSFIELD.—Memorial Opera House (Cobb and Boyle, managers): Evangeline 1.

XENIA.—Xenia Opera House (J. A. Hivling, manager): Nobody's Claim drew a packed house 1. Performance very satisfactory. The World's Verdict 11. Hattie Neville of this city plays the leading role in this drama.

YOUNGSTOWN. Opera House (Eugene Rook, manager): George Edgar and Minnie Milne, joint stars, merited a better audience 6, when The Puritan's Daughter and Tom's Ward were presented. Beacon Lights, a stirring melodrama, pleased a good-sized audience 7. The co. is strong.

CIRCLEVILLE.—Circleville Opera House (Charles H. Kellstadt, manager): John S. Murphy in The Kerry Gow 4 to good business.

WAVERLY.—Emmett's Opera House (Ed Kinney, manager): Adelaide Cherie in Only a Farmer's Daughter drew a crowded house 5; Miss Cherie's acting was magnificent. Charles Mortimer as Philip Bartram made a decided hit, while Lillian Graham as Justin fairly captured the house. Chicks 13.

AKRON.—Academy of Music (W. G. Robinson, manager): Minnie Milne and George Edgar appeared in the double bill of Prudence Rudd and Old Tom's Ward to a very fair house 2. Prudence Rudd was very good, Mr. Edgar's work deserving special mention. After Seven Years, with Dan Kelly in the leading role, drew a good house 5. The piece has a very good plot and is very good of its kind.——Item: The work of putting fire-escapes on the Opera House has been commenced and will be finished within ten days.

LANCASTER. Chestnut Street Opera House (Frank Matt, manager): Nellie Free in Silver Spur to good business 1, 2. Frank Lindon opened in Monte Cristo to a packed house 4.

MIDDLETOWN.—Bijou Opera House (J. C. Brereton, manager): A Tin Soldier played to a crowded house 2.

SPRINGFIELD. Grand Opera House (Fuller Trump, manager): Little Lord Fauntleroy was presented 7 to a large and élite audience. Ferncliff 8; Lost in New York 9; Tin Soldier 11; Rhea 13; Zig-Zag 15.——Black's Opera House (Samuel Waldman, manager): Lester and Williams' Specialty co. 1, 2; fair business. Russell's City Directory 6 drew well and gave satisfaction. W. J. Scanlan in Myles Aroon filled the house 7.

BRYAN.—Bryan Opera House (Aaron Jones, manager): Duncan Clark's Female Minstrels had an undeservedly full house 5.

MILLSVILLE.—Cooper Opera House (W. D. Wade, manager): Nellie Free in Silver Spur 11. Zozo 18.

WOOSTER.—Quinby Opera House (Lewis McClalland, manager): Kennedy, Williams and Magee in Time Will Tell, gave a good performance to a light business.——City Opera House (George Kettler, manager): The Chicks did a fair business.

OREGON.

PORTLAND.—New Park Theatre (J. P. Howe, lessee and manager): McKee Rankin and co., ably supported by Mabel Burt, did a fair business week closing 2. Joseph Grismer and Phœbe Davis week of 6.

PENNSYLVANIA.

HARRISBURG.—Opera House (George W. Markley, manager): Roland Reed in The Woman Hater 7. Business was fair. Mr. Reed has been suffering with an affection of the throat, which caused the cutting of his special business while here and may probably cause his temporary retirement. Stetson's U. T. C. came for two performances 8; good houses.

OIL CITY.—Opera House (Wagner and Reis, managers): James Reilly in The Broom Maker of Carlsbad 4 gave a fair performance to a small audience. Evangeline 11.

LANCASTER.—Proctor's Opera House (C. L. Durban, manager): The Ruling Passion with fine scenic effects played to good business 4-6. The Boy Tramp opened to good house 7.

MEADVILLE.—Academy of Music (E. A. Hemmstead, manager): Ricca's Castilian Troubadours 7 to a small but well-pleased audience. Evangeline 15.

FREELAND. Freeland Opera House (W. J. Depue, manager): Muggs' Landing drew a big house 7.

CARBONDALE.—Opera House (J. O'Hearn, manager): Mme. Janauschek 4; fair-sized but appreciative audience. Our German Ward co. to a light business 7.

YORK.—Opera House (B. C. Pentz, manager): Stetson's Uncle Tom's Cabin co. 5 to an overflowing and generally well-pleased house.

M'KEESPORT.—White's Opera House (A. W. Van Anda, manager): Barlow Brothers' Minstrels 2; good business. Little Lord Fauntleroy co. gave satisfaction 4. Held By the Enemy at advanced prices to a well-filled house 6.

CONNELLSVILLE.—Newmyer's Opera House (Charles F. Hood, lessee and manager): Barlow Brothers' Minstrels had a small house 1; performance satisfactory. Waifs of New York 4.

BRADFORD.—Wagner Opera House (Wagner and Reis, proprietors): Aaron Woodhull as Uncle Hiram with a fine orchestra pleased a large audience 1. Two Old Cronies drew a packed house and gave entire satisfaction 6.

HAZELTON.—Hazle Hall (W. J. Depue, manager): A crowded house greeted Muggs' Landing co. 6.

WILLIAMSPORT. Academy of Music (Wm. G. Elliot, proprietor): Gorman's Minstrels drew a good-sized and appreciative audience 2. Roland Reed in The Woman Hater to a large and well-pleased audience 4. Little Lord Fauntleroy 6 to good business. Two to One 8 to a fair-sized and enthusiastic audience.

MAHANOY CITY. Opera House (J. J. Quirk, manager): The Two Johns co. gave a very satisfactory performance 1; they deserved a crowded house. Agnes Cody had poor houses 4-6. Muggs' Landing 9.

NEW CASTLE.—Park Theatre (Scorer and Leslie, managers): Anna Boyle and a co. much above the average fared poorly week closing 9, though their efforts were appreciated by the small audiences present.——Opera House (R. M. Allen, manager): Little Lord Fauntleroy with Ada Fleming as the little Lord pleased a large audience 2. Fantasma (A.) co. gave the usual satisfaction to S. R. O. 4 and did good business 5.

LOCKHAVEN. Opera House (J. N. Farnsworth, manager): Kelley's Expectations to a deservedly small audience 1. Little Lord Fauntleroy at advanced prices 5 to a very large and well-pleased audience; this is one of the finest attractions that has ever visited this city.——Academy of Music (H. Keller, manager): Phil S. Greiner in The Bad Boy to small houses 1, 2. Sallie Hinton week of 11.

NANTICOKE.—Broadway Hall (F. P. Crotzer, manager): Gilbert's Dramatic co., booked for 6, failed to appear. Our German Ward 14.

MILTON.—Grand Opera House (W. H. Smith, manager): Francesca Redding co. played to deservedly full houses during their week's engagement. Two to One 7.

BEAVER FALLS.—Sixth Avenue Theatre (Cashbaugh and Bell, lessees and managers): Atkinson's Peck's Bad Boy co. 4; standing room was at a premium. Oliver Byron 20. Zozo 21.——Item: The Sixth Avenue Theatre has put in electric lights and is heated by steam.

NORRISTOWN.—Music Hall (John Murphy, manager): Sparks' co. in Bunch of Keys played 4 to S. R. O.

ALLENTOWN.—Music Hall (A. S. Gotw, manager): Bill Nye and James Whitcomb Riley entertained a good house 1. A Messenger from Jarvis Section, with Daniel Gillethet as Uncle Dan'l had a fair-sized house 2. Keller appeared to a small audience with his marvelous illusions 6. Barry Johnson, in the beautiful Western drama, Eagle's Nest,

came 7. Mr. Johnson is surrounded by an excellent co., and the audience though not large was very appreciative.——ITEM: The performance of Harry Johnson in Eagle's Nest was so pleasing that by request of Music Hall patrons Manager Grim induced Manager Varley to remain and repeat the piece 8.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Two Johns pleased a fair-sized audience 4 and Kellar, the Magician, mystified a very large crowd of patrons 7. Both attractions are superior ones and deserve the abundant success they are apparently receiving. Stetson's U. T. C. next.——PERSONAL: Stewart Walters, assistant manager of the Opera House, son of Manager L. F Walters, has been appointed mailing clerk in the Bethlehem Post Office. He is deserving and competent.

TAMAQUA.—ALLEN'S OPERA HOUSE (Charles F. Allen, manager): Uncle Dan'l displeased a large audience 5; co. very poor. Little Lord Fauntleroy pleased one of the best audiences this season 8; co. very good. J. Z. Little's World 13. Struck Gas 19. Our German Ward 23.

TITUSVILLE.—OPERA HOUSE (C. P. Lake, proprietor): James Reilly in The Broommaker of Carlsbad 2; fair business.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): Our German Ward gave an inferior performance 6. Muggs' Landing 15. Royal Pass 20. Beacon Lights 25. A Legal Wrong 28. Owing to illness Roland Reed has canceled his date, 11, at this house.

READING.—ACADEMY OF MUSIC (H. R. Jacobs, manager): Claire Scott, in Theodora and Mary Queen of Scots 4-6; the performances were good and the houses large. Keller gave a wonderful performance 8, 9, to large houses. The Paymaster 13, 16.——GRAND OPERA HOUSE (George M. Miller, manager): Muggs' Landing was well given to a large house 4. Daniel Gilfether in Uncle Dan'l drew good houses 7-9. A Royal Pass 14.

SCRANTON.—ACADEMY OF MUSIC (C. H. Lindsay, manager): Gorman's Minstrels 4; good business. Mme. Janauschek as Meg Merrilies 7 to large business. Kiralfy's Lagardere 8; good business.

ERIE.—PARK OPERA HOUSE (J. L. Kerr, manager): Two Old Cronies 5 to a good house. Fantasma 6, 7 to packed houses.

MAUCH CHUNK.—CONCERT HALL (John H. Paga, manager): Muggs' Landing very much pleased the largest audience of the season 5. Roland Reed, who was booked here for 12, canceled on account of illness.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Oxler, manager): Mme. Janauschek in Macbeth drew a good house at advanced prices 6. Her co. is not strong. Little Lord Fauntleroy filled the house 7, giving a very satisfactory performance.

EASTON.—OPERA HOUSE: Gorman's Minstrels gave a very good performance to a big house 6. Mme. Janauschek as Meg Merrilies to an appreciative and large audience 8. Marie Hubert-Frohman is booked for 15, which promises to be the theatrical event of the season.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Mme. Janauschek as Meg Merrilies to a large and fashionable audience 4. Muggs' Landing 6 to big business.

WILKESBARRE.—MUSIC HALL (M. H. Burgunder, manager): Roland Reed in The Woman Hater 8 to the largest and most fashionable house of the season. Performance very satisfactory. Mr. Reed is a great favorite here, but the honors were divided with Miss Rusa, who is a Wilkesbarre lady. She made her first appearance before a home audience, and was called before the audience at the end of every act. Legardere 9; good house.——ELKS: B. P. O. E. 109 gave a social session after the performance, at which Mr. Reed presented the Elks with a magnificent large elk's head and antlers.

RHODE ISLAND.

NEWPORT.—NEWPORT OPERA HOUSE (H. Bull, manager): Annie Pixley in 22 Second Floor played against local attractions to a large house 4. Primrose and West's Minstrels followed to another large house 5, playing to $700. Barber's bicycle act and Hanley and Van Auken's horizontal bar specialties were the best ever seen here. The Two Sisters 9 to good business. J. B. Polk's Silent Partner 12. The Balmoral Choir will concert 12, and Shadows of a Great City will pass before us 14.——ITEM: The little difference between Mr. Bull and the *New Hampshire* orchestra has been settled and we shall have good music again.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): One of the largest and most brilliant audiences of the season gathered 4 to witness E. H. Sothern's performance of Lord Chumley. The Highest Bidder also drew full houses. Annie Pixley week of 11.——GAIETY OPERA HOUSE (B. F. Keith, manager): In the Ranks filled this house nightly week closing 9.

SOUTH CAROLINA.

CAMDEN.—OPERA HOUSE (J. L. Brasington, manager): Gorton's Minstrels gave an excellent performance to a very good house 5.——ITEM: Manager Brasington has had the scenery, etc., completely overhauled, and the house is now as well appointed as any in the State.

CHARLESTON.—ACADEMY OF MUSIC (W. T. Keogh, manager): The Webster-Brady co. week closing 9 in Burr Oaks. After Dark and She to excellent business.——GRAND OPERA HOUSE (J. F. O'Neill, manager): The Excelsior Comedy co. appeared in May Blossom, Oliver Twist and Kathleen Mavourneen to good houses week closing 9.—— ITEMS: William A. Brown joined the Webster-Brady She co. in place of Morris Wood.—William A. Brady made a flying visit from St. Louis.—The past week both theatres were open every evening, and gave Wednesday and Saturday matinees. It being our annual gala week the city was overflowed with country cousins, and each house did a good business.

TENNESSEE.

NASHVILLE.—THE VENDOME (J. O. Milsom, manager): The Haverly Cleveland Minstrels were greeted 5, 6 by packed houses, and everybody was delighted with the performance. It was refined and novel from first to last. The first part was artistically arranged, the costuming and setting of the stage being most gorgeous indeed. Billy Emerson and Hughey Dougherty were each treated to an ovation. Ezra Kendall opened with A Pair of Kids to a full house, and both he and his clever co. were received with great favor. The engagement continues through the week. Effie Ellsler 12-13; Nat Goodwin 15-16, and Cal Wagner's Minstrels 18-20.—— ITEMS: Frank Beard, the popular lecturer, packed Watkin's Hall 4 with a cultivated audience to hear his interesting lecture, "Stories in Pictures."—Wallace Macreary, the popular tenor, with his wife, is here on a visit to his mother. Mr. Macreary is just recovering from a recent illness.—Joseph Barrett's many friends in this city were very glad to take him by the hand when he was here this week with the Haverly-Cleveland Minstrels. He is the clever treasurer of that organization.—A large and thoroughly charmed audience assembled in Watkin's Hall 5 to welcome the talented violin virtuoso Campanini. Every one was so delighted with his performance that an effort is being made to have him return from Cincinnati and give another concert at the Broad Street Amusement Hall. He was ably assisted by local talent.—I hear it reported that arrangements are being perfected for the lease of the Grand Opera House, to be conducted as a popular price theatre.—Miss Will Allen Dromgoole and Mrs. John Ashford, of this city, are revising the libretto and music of their operetta, Birds of Tennessee, with a view to producing it again soon.—Treasurer Sheetz, of the Vendome, has, in addition to his other duties, been acting as cashier for the bookmakers at West Side Park during the present Fall Race Meeting, while Assistant Treasurer Louis Davis has graced one of the ticket boxes for the Blood Horse Association.—John E. Warner, manager for Nat Goodwin, is in town renewing old acquaintances and doing the advance work for his star.—The interests of Effie Ellsler have been well looked after in advance by her brother, John Ellsler.

MEMPHIS.—MEMPHIS THEATRE (Ellis Leubrie, manager): Haverly-Cleveland Minstrels 1 packed the house from pit to dome. They gave a very satisfactory performance. Rose Coghlan opened 4 for the week. She plays Jocelyn the first three nights, Peg Woffington 7, and London Assurance and A Wolf in Sheep's Clothing 9. Nat Goodwin 11-13 and Effie Ellsler 14-16.——ITEMS: A contract was drawn up here between William A. Brady and Bobby Gaylor, whereby the latter will star next season under Mr. Brady's management in a spectacular melodrama entitled An Irish Arab. In the play Mr. Gaylor evolves one of the most novel ideas in eccentric Irish characters known to our stage.—Joseph Spears, the treasurer of the theatre, has been assistant manager under Ellis Leubrie, the new manager. Mr. Spears' friends will be pleased to hear of his success, as he is deserving and capable.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): W. J. Scanlan in Myles Aroon 1, 2 gave excellent performances to crowded houses. Gilmore's Twelve Temptations co. played to S. R. O. 5, and gave entire satisfaction. Hattie Bernard-Chase 7.

CLARKSVILLE.—ELDER'S OPERA HOUSE (Jas. T. Hood, manager): Al G. Fields' Minstrels 6 to good business. Performance satisfactory. Aiden Benedict 12; Cold Day co. 22.

JACKSON.—PEABCY OPERA (Ed. C. Reynolds, manager): Cal Wagner's Minstrels packed the house 1. Effie Ellsler 7.——ITEM: The new Opera House will be completed Jan. 1 next. It will be among the handsomest and largest theatres in the South.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, proprietor): Twelve Temptations to splendid business 2. Little Coquette 6 to a very good house, but a very melancholy one. A Night Off 11.

TEXAS.

GALVESTON.—TREMONT OPERA HOUSE (R. Greenwall and Son managers): George Wilson's Minstrels 1, 2 as usual played to good business. Doré Davidson opened 4 in Guilty Without Crime to a large house. Mr. Davidson was seen to better advantage in Jekyll and Hyde; his new play is very inferior.——ITEMS: A. B. Anderson severed his connection with The Main Line co. in New Orleans, and left here as advance representative of Bristol's Equescurriculum.—Arthur Mercer, a prominent member of the Doré Davidson co., is a Galveston boy, and was extended a cordial reception by his many friends. The Histrionics, from whose ranks he graduated, attended the initial performance and presented him with a handsome floral design.

GREENVILLE.—CAMERON'S OPERA HOUSE (P. Northrup, manager): Huntley-Harrison Comedy co. to only fair business week closing 2. A Soap Bubble co. gave a good performance to fair business 2. The co. deserved a better house.——ITEM: Dolly Davenport has joined the Soap Bubble co. and is playing well the parts of Bridget in A Soap Bubble and Aramunta in The Strategist.

PORT WORTH.—OPERA HOUSE (George H. Dashwood, manager): Ivy Leaf 1, 2 with matinee 2 did a good business. The co. presenting this charming play is a good one, and the singing and dancing was above the average of that offered by traveling cos. in Texas. George Wilson's Minstrels drew a $700 house 4.

PALESTINE.—TEMPLE OPERA HOUSE (C. F. and O. B. Sawyer, managers): The Huntley-Harrison Comedy co. opened for a week 4 in repertoire to fair business. Leslie Davis in Sea of Ice 14-16.

PARIS.—BABCOCK OPERA HOUSE (John H. Walker, manager): A Soap Bubble Co. 1. Good audience and "plenty of fun."

AUSTIN.—MILLETT'S OPERA HOUSE (Captain C. F. Millett, manager): Margaret Mather in Romeo and Juliet, made her first appearance before an Austin audience 2. Austin theatregoers appreciate good acting and were not disappointed in Miss Mather's Juliet. She may expect large audiences should she make a return date in this city. The Chimes of Normandy was repeated by the Musical Union of this city 4 and scored as great a success as at the first performance.——ITEM: This season is the most prosperous of any in several years. Money is plentiful in Texas, and when Texans have the needful they spend it, perhaps, too freely. Captain Millet rejoices in well-filled houses at almost every performance, good or bad.

SAN ANTONIO.—GRAND OPERA HOUSE (T. W. Mullaly, manager): E. M. Gardner's Streets of New York to a good business 12. Lillian Lewis, return engagement, appeared in Article 47 to a large house 3. Margaret Mather, supported by J. B. Studley and an excellent co., in The Honeymoon and Leah the Forsaken 4, 5. Large business, notwithstanding the bad weather. Charles A. Gardiner in Fatherland 6 to good business. Mr. Gardiner is a good singer, graceful dancer and clever actor.——ITEM: During the performance of Article 47, Manager Mullaly appeared on the stage and presented to Miss Lewis his elegant diamond stud. It seems that Miss Lewis had coveted the diamond, and in order to obtain it promised Mr. Mullaly the total receipts of the house in exchange for the diamond.

DENISON.—MCDOUGALL OPERA HOUSE (J. B. McDougall, manager): She 2; Ivy Leaf 6.

SHERMAN.—SHERMAN OPERA HOUSE (A. Q. Nash, manager): Gilbert and Dixon's She to a small house 2.

DALLAS.—DALLAS OPERA HOUSE (H. Greenwall and Son, managers): Charles Gardner in Fatherland and Our Karl to fair business 1, 2. Powers' Ivy Leaf co. 4, 5.

WACO.—OPERA HOUSE (J. P. Garland, manager): Margaret Mather in The Honeymoon to a packed house 1.——Lillian Lewis, supported by a superb co., presented Article 47 to splendid business 3.

HOUSTON.—GRAY'S OPERA HOUSE (Henry Greenwall and Son, managers): Professor Bristol's Equescurriculum did satisfactory business during a week's engagement.

HILLSBORO.—OPERA HOUSE (M. P. Kavanaugh, manager): Lillian Lewis in As in a Looking Glass 5 drew an overflowing house.

UTAH.

SALT LAKE CITY.—The Gilmore Concerts proved an unqualified success, both from an artistic and financial standpoint. Two nights and matinee brought the receipts up to seven thousand dollars. The immense Tabernacle was comfortably filled each night, and more than half so at the matinee. The sight of over four hundred choristers, arranged in front of the giant organ, and Gilmore's band still in front of them, was one that would do a music-lover good to see. When they sang the "Gloria," Gilmore remarked that if it had been sung like that in New York it would have been recalled six times at least. Much credit is due to Evan Stephens, who drilled the great chorus and conducted the numbers. They also rendered the "Pilgrim's Chorus," "The Star Spangled Banner" with cannon accompaniment crowned with "The Tempest," "The Heavens are Telling" and the "Anvil Chorus." The latter for the close of the concert made an outburst of music like the sub-bass of the ocean. With the full band, anvils, organ, cannons and voices, the crash of harmony was sublime. Of the artists accompanying Gilmore but one thing can be said: They are all of the very best. Mme. Stone-Barton, soprano, and Myron W. Whitney, basso, perhaps made the strongest impression, but Mme. De Vere, soprano, and Jennie Dickerson, contralto, were so good that it is difficult to choose between the principal soloists. Sig. Bologna, who sang the *solo* in the "Tempest," made quite a hit. The soloists, both vocal and instrumental, were repeatedly recalled, and responded gracefully and pleasantly. The band frequently played three times for each number on the programme. Gilmore complimented Prof. Stephens on the chorus and said it was a pity such an organization could not be made permanent. Steps are now being taken to do so, if a hall large enough can be had, or if the Tabernacle can be secured. At the matinee, in place of the adult chorus, there was one composed of more than a thousand children, who sang beautifully, especially the "Hail Columbia" chorus, in which each one held a small flag, kept out of sight until a given signal, when the air suddenly became a waving mass of red, white and blue. From all that could be learned from Gilmore's people, this was the grandest concert they have given since they went on the road, the master himself even so admitting. Much credit is due to H. B. Clawson, of this city, who managed the affair; to Evan Stephens, who trained the chorus, both adult and infant, and to Prof. Radcliffe, who presided at the organ. The share of the gate money due the house goes as a charity to the Deseret Hospital. The chorus get nothing whatever. Messrs. Stephens, Radcliffe and Clawson receive compensation for their services.

VIRGINIA.

CHARLOTTESVILLE.—LEVY'S OPERA HOUSE (Perry and Sibley, managers): Sun's new Phantasma 1, 2 to fair business. MacCollin's Opera co. took Charlottesville by storm 4, 5. Big houses both nights. Everybody delighted.

PETERSBURG.—ACADEMY OF MUSIC: Marshall P. Wilder, supported by Nettie and Lottie Smith, tested the capacity of the house 1.

DANVILLE.—GRAND OPERA HOUSE (Neal and Gerst, managers): MacCollin Opera co. played to a fairly paying house 6, presenting Falka. Co. good. Goodyear, Cook and Dillon's Minstrels 7, light business but good performance. Fred Warde and J. M. Hill's Possible Case week of 11.

RICHMOND.—THEATRE (Mrs. W. T. Powell, manager): Dark week of 4. Lord Fauntleroy 14-16. Adelaide Cherie 18, 19.—— ACADEMY OF MUSIC (Berger, Leath and Myers, managers): Maggie Mitchell closed a satisfactory engagement 2. A Possible Case 4-7 to very fine business. Goodyear, Cook and Dillon's Minstrels to large houses 8, 9. Herrmann's Transatlantiques 13-16.——CASINO (Tubman and Co., managers): This cosy and popular place of amusement continues to draw full and occasionally overflowing houses. Strong vaudeville comb. week of 11.——COMIQUE (W. W. Putnam, manager): Good business week of 4. Attractions strong.——ITEM: THE DRAMATIC MIRROR is to be found on the counters of the O. K. News Co. (R. O. Despree, manager), No. 827 Broad Street; at Douglas Selden's newsstand, No. 216 North Ninth Street and at Leonard's news depot, No. 908 E. Main Street.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Conried Opera co. in King's Fool 5 gave entire satisfaction to a large and fashionable audience. Held by the Enemy 7 to good business.——GRAND OPERA HOUSE (O. C. Genther, manager): The Chicks co. 4-6. Fair co. and good business. The Waifs of New York 7-9, with Katie Emmett as the star, proved satisfactory to very large audiences.

PARKERSBURG.—ACADEMY OF MUSIC (E. R. Cady, manager): Only a Farmer's Daughter 2; small house. Rinehart Sisters week of 4.

WISCONSIN.

MILWAUKEE.—GRAND OPERA HOUSE (Sherman T. Brown, manager): Spider and Fly co. attracted only fair houses week of 3. The management dropped several of its best specialty people before arriving here, which has materially weakened the performance, and left little to commend in it. Bessie Cleveland sings several selections which were well received, and the Dare Brothers' horizonal bar act and dancing of Louise Allen were highly appreciated. Hans, the Boatman 15.—— BIJOU (Jacob Litt, manager): Little Nugget week of 3 drew good houses. H. S. Cawthorn as Barney O'Brady created much amusement. Balance of co competent. Lights and Shadows 11.——STANDARD (Miller and Nicolai, managers): P. F. Baker in The Emigrant and Chris and Lena opened 3, doing a fair business during the week.——ITEMS: Manager Litt has decided to retire from the museum business, and after Jan. 1 the place where many (not so many of late) have been accustomed to spend their dimes will be a thing of the past. The place has ceased to be a money-maker and dies a natural death.—The Lenton Brothers and I. J. Rosenthal, advance, closed with the Spider and Fly co. in Chicago 2. Robert Frazer goes ahead of the co. for the present.—C. W. Roberts, ahead of Lights and Shadows, and H. G. Tucker, ahead of Charles Arnold, have been here this week.—George Tisdale returned home last week, having severed his connection with Charles Bowser's Cheek co.—The annual ball of the ushers of the Academy and Bijou Theatres was held 6, and was a success in every respect. The boys are very popular, and their parties are most enjoyable affairs.

BELOIT.—GOODWIN'S OPERA HOUSE (Howard and Wilson, managers). Adelaide Moore in The Love Story to a fair house 1. The Alonzo Hatch Opera co. in Fra Diavola to a good house at advanced prices.

OSHKOSH.—GRAND OPERA HOUSE (James Straslipka, manager): McCarthy's Mishaps 6 to a full house. Co. not very good. Kate Castleton to a fair house 7. Co. good.——ITEM. The Grand Opera House is now lighted throughout by incandescent lights.

SHEBOYGAN.—SHEBOYGAN OPERA HOUSE (J. M. Kohler, manager): The Noss Family gave a very good entertainment, but owing to inclement weather the house was very small. Kate Castleton 8. Adelaide Moore 9.

MANITOWOC.—OPERA HOUSE (John F. Dumke, manager): John Kelley in dramatic readings 8, under the auspices of the G. A. R. Boston Theatre co. 11.——TURNER'S OPERA HOUSE (E. A. Hartman, manager): Adelaide Moore 11.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): The past fortnight has been taken up entirely by a local opera co. and church airs. Adelaide Moore co. and McCarthy's Mishaps week of 11.

MADISON.—TURNER HALL (Thomas J. Smith, manager): Kate Castleton in A Paper Doll delighted a fair-sized audience 6. John Gilbert of Natural Gas fame, shared the honors with the star. The cast was good throughout.

WEST SUPERIOR.—OPERA HOUSE (J. Stack, manager): The Boston Quintet Club gave an excellent musical entertainment to a good house 5. Richards' Farce Comedy co. in Base Hit 9.——ITEM: Anne Carpenter was unable to appear with the Boston Quintet Club 5, as she was suffering from an attack of tonsilitis.

WYOMING TERRITORY.

CHEYENNE.—CHEYENNE OPERA HOUSE (D. C. Rhoades, manager): The Royce-Lansing Musical Comedy co. failed to appear at the Opera House 4, as Fred Archer, who has an important character in The Scrap Book, was called East suddenly by the serious illness of his mother. Mr. Royce requested that the engagement be canceled, and Manager Rhodes acceded.

CANADA.

LONDON.—GRAND OPERA HOUSE (Frank Kirchmer, manager): A full and fashionable house 5, heard the London Symphony Orchestra (local) assisted by Nora Clench, violinist, Mrs. McKelcan, contralto, and Miss Rolls, pianist. Frank Doane and Hattie Anderson in A Great Scheme to a fair house 6.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): The Academy opened for the season 4 with E. A. McDowell's Comedy co. in May Blossom to a packed house. It was claimed to have been the largest house in the history of the Academy. E. A. McDowell is under contract for a six weeks' engagement and is a favorite here judging from the opening night. He has fair support in the co. he has selected. Mr. McDowell's Uncle Sackett in May Blossom was well rendered and received. Julia Arthur as the pathetic May Blossom gave a good impersonation and will become a favorite. Florence Vincent's Deborah was a capitally played part. Campbell Gollan as Steve Harland was not as successful as would be desired. The role does not appear to suit his style. Harry N. Dowely in Tom Blossom was a delightful old man and with Hugh Gibson in Owen Hathaway kept the audience in a mirthful humor. Little May Dougal as young May Blossom won the hearts of the ladies present. She is a clever child actress. May Blossom was repeated 5, 6, and there was only slight falling off in the attendance. Gwynn's Oath balance of the week.—— ITEM: The Academy has been touched up interiorly since last season, some fine new scenery added, and the stage lighted with the incandescent electric system. It is claimed to be the only stage in Canada so favored.—Mr. Clarke, the able manager, deserves the thanks of the Halifax public for his efforts in giving them good entertainments, and it is to be hoped they will reward him by giving him bumper houses during the season.

TORONTO.—GRAND OPERA HOUSE (A. B. Sheppard, manager): Evangeline the first half of week, closing 9, was fairly well patronized. The last half of the week was very enjoyable, made so by the presence of Arthur Rehan's Comedy co. in Surprises of Divorce. Aronson's Opera co. in Nadjy and Erminie week of 11.——TORONTO OPERA HOUSE (Jacobs and Sparrow, managers): Arabian Nights last week. Performances unsatisfactory. Corinne next.——ACADEMY OF MUSIC (P. T. Green, manager): This house was opened 6 by a first-class concert co. The principals were Nora Clench, the violinist, and Whitney Mockridge. A large and fashionable audience attended. Wood-St. John co. balance of the week closing 9.——HORTICULTURAL PAVILION. The Boston Symphony Orchestra drew a large house 4.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Frohman's Lyceum co. in Sweet Lavender week of 4. This co. did not meet with the business adequate to its merits. Henry Lee in The Suspect 11.——THEATRE ROYAL (Sparrow and Jacobs, managers): Corinne in Arcadia to enormous business week of 4. True Irish Hearts 11.——ITEMS: Manager H. R. Jacobs was in town for a few days.—The St. John's Dramatic Club, of which your correspondent is manager, recently gave a successful performance of Morton's Sixes and Sevens and Gilbert's Engaged in aid of a local charity 30.

CHATHAM.—GRAND OPERA HOUSE (W. H. Harper, manager): The London Vocal Quartette Club gave only a fair concert to poor business 6. Professor Morris' Equine Paradox pleased two good audiences at Thanksgiving matinee and evening 7.

BROCKVILLE.—GRAND OPERA HOUSE (G. T. Fulford, manager): Zera Semon, the magician, closed a successful week's engagement ending 2. Zera gave away nightly over one hundred presents which seemed to have more magnetic power than his magic.——ITEM: There is talk of a grand benefit for the ushers of the Grand Opera House some time next month. They are certainly deserving of it, being polite and accommodating. The promoters of the testimonial will have the best wishes and co-operation of your correspondent for its success.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Mlle. Aus der Ohe gave a piano-forte recital 5, which was well attended. Bootles' Baby drew good houses 6, 7. Fanny Davenport 13, 16.

MATTERS OF FACT.

There is open time at the Cooper Opera House, Wellsville, O.

Manager Frederick W. Bert announces that all dates negotiated or contracts signed by D. S. Vernon for the Lost in Africa company are canceled.

Charles Erin Verner, under the management of T. H. Winnett, is reported to have met with great favor this season, repeating his former successes as an Irish comedian. It is said that he will soon add a new Irish play to his repertoire.

The Metropolitan Opera House, St. Paul, Minn. which will cost $350,000, will be opened Sept. 1, 1890. J. B. McElfatrick and Son are the architects. This house will be conducted in connection with the Grand Opera House, Minneapolis. Time is now filling for the season of 1890-91.

The Griswold Opera House, Troy, N. Y., will be newly decorated and equipped with scenery next Summer. This house is now booking high-class attractions for this season at standard prices.

The Misses Draves, who are reported to have made a pronounced artistic success in their new farce comedy Chaos Flat, want a partner in their enterprise, and offer a one-third interest in that piece.

All communications for the New Memphis Theatre, Memphis, Tenn., are requested to be directed to Ellis Leubrie, sole manager, or Klaw and Erlanger, 25 West Thirtieth Street, New York.

The Wilson Brothers, authors and owners of Among the Pines, announce that Catharine Coleman has forfeited her rights to produce that play, and that Miss Coleman, or any person not authorized by them, will be enjoined from producing this drama.

Harry Meredith is disengaged.

Proctor's chain of theatres in the New England and Middle States are now ready for booking for the season of 1890-91 and also for 1891-92. A few dates are open for this season. These houses play only first-class attractions at standard prices, ranging from 25c. to $1.50.

Richard F. Baker, who is playing Captain Smith in A Legal Wreck, will be disengaged after Nov. 23. Camille d'Elmar, chambermaids and characters, will also be at liberty at the same time.

The Hyperion Theatre, New Haven, Conn., is now booking for 1890-91-92. This house, under the personal supervision of its energetic manager, G. B. Bunnell, is rapidly rising in the estimation of theatrical managers. None but the best attractions are played in this elegant theatre and the present season promises to be the most successful one since the house came under the management of Mr. Bunnell, who personally supervises all the details of the business of this house.

THE THEATRICAL ROSTER.

FOR 1889-90.

(CONTINUED.)

THE WAGES OF SIN CO.

Rose Osborn, Daisy Andrews, Alice Endres, Annie Walton, Sadie Turner, Hal Clarendon, Julian Green, Bruce Robertson, Gus A. Striker and Alf Hampton. Manager, Bristow Aldridge; business manager, Charles Holton; stage manager, Frank Rich.

THE GAIETY BURLESQUE CO.

Christine Brown, Alice Roberts, Ella Hill, Mattie Webb, Minnie Ruggles, Mrs. Laura Arlington, Ira Caro, Harry West, George Reed, Fred Vaughn, J. D. McDonald. Manager, Fred A. Thomas; musical director, John D. Jones; agent, Frank W. Mason, and press agent, J. D. Hutchingson. Esmeralda.

CORRECTED COMPANIES.

CHARLES A. LODER'S HILARITY CO.

Charles A. Loder, Steve Maley, H. C. Talbot, Jeppe Delano, Fanny Delano, Ruby Lytton, May Gennell, Edith Hall, W. H. Scouton, F. W. Ortman, Frank Schauf, Curt Schauf, E. L. Cooke, James Simpson, Frank Bennett and D. A. McDonald. Proprietors, Brady and Garwood; manager, Joseph Melrose; advance agent, William L. Breen.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list.

Aiken, Frank E.	Florence Neil	Osmond, Edwin
Arthur, Joseph	Goodwin, E. F.	O'Neil, James
Abell, Floride	Gardner, F. L.	Ogden, Fanny
Arthur, Thomas	Grath, J. W.	Power, F. Tyrone
Barnaber, A. C	Hanford, Ed	Roland, Ed
Brown, Mrs. R.	Hardy, Jeffry	Penfield, Mary
Beaman, Genevieve	Heiney, M. E.	Reryn, Adele
Benton, Harry	Hardy, J. A.	Price, Kathryn
Bateman, Victory	Hooper, H. Brooks	Porter, J. B.
Baker, Ella	Hamilton, Nellie S.	Price, Edwin N.
Butler, Alice	Herbert, J. W.	Pacheco, Mrs. R. (Pkg)
Bucher, N. H	Hawthorne, Nettie	Palmer, Iva D
Burnside, W. T.	Hamilton, Alice K.	Price, Mark
Bryton, Fred	Holmes, Chas. N.	Potter, Mabel
Bingham, Marie	Hanna, Geo. W.	Physioc, Jee
Buchine, Robert	Haines, Vance	Randall, Peter
Bartlett, Marie	Harkins, D. H.	Rose, Mme.
Breen, C.	Hanford, W. S.	Roy, Elmer E.
Bentley, R. P.	Hilliard, Harry	Raymond, Flit
Boardman, Charles	Hanson, Thos. L.	Ross and Tannehill
Brooks, Myra	Hunter, W. G.	Reiter, Francis F.
Belford, Geo	Herndon, Agnes	Rich, Harry
Branick, J. H.	Jefferson, Chas.	Roberts, F.
Bennett, Will	Jones, Ida Orme	Rhea, Madame
Cameron, Josephine	Jones, Walter	Somers, Len
Colton, Thos. P.	June, Geo. W.	Smily, J. H.
Coffin, H. G.	Jones, L. C.	Shaw, Mary
Carlyle, Florence	Kahn, Julius	Slocum, F. A.
Cluzetti, Jules	Kennedy, Harry	Sampson, W. C.
Carroll, Ed H	Karsner, Jennie	Shaefer, F. G.
Chanfrau, Henry	Kahn, Gustave	Seymour, Wm.
Cleveland, Camille	Kendall, Ezra F.	Sanger, Marie
Coulter, Fraser	Lynch, Mark	Shea, Wm.
Cameron, T.	Loane, Josie	Smith, Mark
Carnel, F. A.	Luthem, Emma	Scheible, Gus
Clarke, Lillian C.	Lyrelle, Florence	Sprague, D. J.
Cross, E. J.	Lee, Nellie	Sheehan, A. J.
Campbell, Isabel	Laine, Geo.	Smith, J. P.
Calder, W.	Learock, Geo	Stephens, Walter
Carlton, Rita	Loring, Myrtle	Thomas, A. G.
Colton, Harry	Mayor, Annie	Tranbig, Prof. P
Cline, C. B.	Murphy, Con F.	Thorne, Edwin
Drew, Sydney	McDowell, E. A.	Tanner, Mrs. A. L.
De Vere, George	McCollin, A. W. F.	Thorne, Edith
Durant, C. W.	Matthews, Evelyn	Vernon, Mlle
Dixon, Thomas	May, J. W.	Vance, Miss Eunice
Dunn, C. C.	McDonough, T. B.	Vincent, Miss A.
Donaldson, G. W.	Monroe, J. F	Van Vechten, E. H
Dunne, John W	Mandeville, W. C.	Whitecar, W. A.
Darling, Bessie	Minetta, Mlle.	Williams, Fred
Douglass, Eugene	Mackley, Arthur	Waldron, Andrew
Emmet, Jr., J. K.	Murphy, Mr. & Mrs. J.	Wills, F. M.
Eytinge, Pearl	Melville Opera co	Webber, H
Ellsworth, Elmer E.	Maynard, Ed.	Warde, Fred
Ferguson, W. J.	McCormack, Landon	Williams, Mrs. C. J.
Finch, Alice	Meridith, Lucille	Wright, Frank
Flash, D.	Maurice, L.	Wodenson, T.
Fitts, Billy	Musin, Ovide	West, Carrie
Farrell, Jack	Marden, W.	Walker, W. H
Forman and Morton	Mountford, Wm.	Willard, H.
Floyd, Geo.	Miller, Jennie	Willard, F.
Forbes-Lorra	Minkler, Helen	White, Thos. J.
Fontaine's Leelia	Maxwell, Mary	Zimmerman, F. D.
Forsythe, Kate	McCabe, James	
Fox, Jim W.	Norton, J. W.	
Fowler & Wormwood	Orr, Joe	
	O'Brien, Wm. J.	

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

ARTHUR LOVE CO.: Montgomery, Mo., Nov. 13.
ANTIOPE CO.: San Francisco Nov. 11—four weeks.
AIDEN BENEDICT: Murfreesboro, Tenn., Nov. 13, Bowling Green, Ky., 14, New Albany, Ind., 15, Lexington, Ky., 16, Maysville 18, Portsmouth, O., 19, Charlottesville, Va., 20, Stanton 21, Richmond 22, 23.
ADELAIDE MOORE CO.: Green Bay, Wis., Nov. 12, 13, Appleton 14, 15, Ripon 16, Berlin 18, Oshkosh 19, Wausau, 20, 21, Shreveport 22, Eau Claire 23.
ARTHUR REHAN CO.: Philadelphia Nov. 11—week.
AFTER SEVEN YEARS CO.: Johnstown, Pa., Nov. 13, Altoona 14, Tyrone 15, Harrisburg 16, Philadelphia 18—week.
AFTER DARK CO.: Cincinnati Nov. 11—week; St. Louis 18—week.
ADA GRAY CO.: Fayette Mo., Nov. 14, Sedalia 15, Lexington 16, Kansas City 18—week; St. Joseph 25, 26, Topeka, Kas., 27, 28, Leavenworth 29, Atchison 30.
A LEGAL WRONG CO.: Mansfield, O., Nov. 14, Youngstown 15, 16, Pittsburg, Pa., 18—week; Baltimore, O., 25—week.
ANNIE PIXLEY CO.: Providence, R. I., Nov. 11—week; Boston 18—three weeks.
ANDREWS DRAMATIC CO.: Greeley, Col., Nov. 11—week; Cheyenne, Wyo., 18—week; Laramie 25—week.
AUGUSTIN DALY'S CO.: New York City Oct. 2—indefinite.
A BUNCH OF KEYS (WESTERN) CO.: Huron, Dak., Nov. 13, Mitchell 14.
ADAMS DRAMATIC CO.: New Britain, Ct., Nov. 11—week; New Brunswick, N. J., 18—week; Winsted, Ct., 25—week.
ARABIAN NIGHTS CO.: Buffalo, N. Y., Nov. 11—week.
A. M. PALMER'S CO.: Troy, N. Y., Nov. 14-16.
ADELE FROST CO.: Pulton, N. Y., Nov. 11—week; Schenectady 18-20.
A BUNCH OF KEYS (Eastern) CO.: Newark, N. J., Nov. 12—week; Brooklyn, N. Y., 18—two weeks; Philadelphia, Pa., Dec. 2—week.
A NIGHT OFF CO.: Anniston, Ala., Nov. 13, Birmingham 15, 16.
BOOTH-MODJESKA CO.: New York City, Nov. 4-Dec. 7.
BRASS MONKEY CO.: Kansas City Mo., Nov. 11—week. St. Louis 18—week; Chicago 25—week.
BELLS OF HAZLEMERE CO.: Boston, Nov. 11—week.
BARRY-FAY CO.: New York City, Sept. 2—indefinite.
BLUEBEARD, JR., CO.: Brooklyn, E. D., Nov. 11—week.
BEACON LIGHTS CO.: Rochester, N. Y., Nov. 11—week.
BURLEIGH-MILNE CO.: Winfield, Kas., Nov. 11-13.
BROOMMAKER CO.: Mansfield, O., Nov 20, Sandusky 21, Tiffin 22, Fostoria 23, Findlay 25, Lima 26, Wapakoneta 27, Springfield 28, Troy 29, Dayton 30.
BOSTON THEATRE CO.: Manitowac, Wis., Nov. 11—week; Appleton 18—week.
BRAVING THE WORLD CO.: Fort Dodge, Ia., Nov. 14-16.
BOOTLES' BABY CO.: Toronto, Can., Nov. 11—week.
BURGLAR CO.: Omaha, Neb., Nov. 11—week.
CITY DIRECTORY CO.: Chicago, Nov. 11—week; Louisville, Ky., 25—week.
CHARLES T. ELLIS: New Haven, Conn., Nov. 11-13, Bridgeport 14-16, Danbury 18, So Norwalk 19, Burmingham, 20, New Britain 21, Springfield 22, Willimantic 23.
CAPTAIN SWIFT (Kate Claxton's) CO.: Philadelphia Nov. 11—week; New York City 18—week.
CHAOS FLAT CO.: Detroit, Mich., Nov. 14-16.
CHIP O' THE OLD BLOCK CO.: St. Louis, Mo., Nov. 11—week.
CLEAN SWEEP CO.: Philadelphia Nov. 11—week.
CLARA MORRIS CO.: Baltimore, Md., Nov. 11—week; N. Y. City 18—two weeks.
CHARLES WYNDHAM: N. Y. City Nov. 4—indefinite.
CORSAIR CO.: Chicago Nov. 18—week; Cincinnati 25—week.
CHARLES E. VERNER CO.: Brooklyn, N. Y., Nov. 11—week.
CHARLES A. GARDNER CO.: New Orleans, La., Nov. 11— week; Pensacola, Fla., 18, Mobile, Ala., 19, Selma 20, Montgomery 21, Birmingham 22, 23, Anniston 25, Knoxville, Tenn., 26, Chattanooga 27, 28, Atlanta, Ga., 29, 30.
CORA VAN TASSELL CO.: Montgomery, Ala., Nov. 12, 13, Selma 14, Orlando, Fla., 15, Kissimee 16, Tampa 18, 19, Leesburg 20, Ocala 21, Gainsville 22, Tallahassee 23.
CATTLE KING CO.: Holyoke, Mass., Nov. 14, 15, Westfield 16, Cohoes, N. Y., 18, Amsterdam 19, Gloversville 20, Johnstown 21, Ilion 22, Rome 23.
COLD DAY CO.: Gadsden, Ala., Nov. 13, Rome, Ga., 14, Chattanooga, Tenn., 15, Murfreesboro 16, Memphis 18—week.
CASEY'S TROUBLES CO.: Pekin, Ill., Nov. 21, La Salle 22, Kankakee 23, Ottawa 25, Joliet 26, Aurora 27.
CHEEK CO.: Titusville, Pa., Nov. 13, Mercer 14, New Castle 15, Youngstown, O., 16, Beaver Fall., Pa., 18, McKeesport 19, Tarentum 20, Butler 21, Apollo 22, Kittanning 23.
CORA TANNER CO.: Jersey City Nov. 11—week; Brooklyn 18—two weeks.
D. A. KELLY CO.: Altoona, Pa., Nov. 14, Tyrone 15, Harrisburg 16.
DENMAN THOMPSON: N. Y. City—indefinite.
DRIFTING APART CO.: Westfield, Mass., Nov. 13, Milford 14, Brockton 15, 16, Waverly, R. I., 19, Newport 20, Fall River, Mass., 21, Taunton 22, Woonsocket, R. I., 23.
DEAR IRISH BOY CO.: Wellington, Kas., Nov. 13, Independence 14, Parsons 15, Fort Scott 16, Clinton, Mo., 18, Moberly 19, Litchfield 20, Mattoon, Ill., 21, Bloomington 22, Galesburg 23.
DAN MASON'S CO.: Philadelphia Nov. 11—week.
DAN'L SULLY CO.: Omaha, Neb., Nov. 11-13, Sioux City 14-16, Des Moines, Ia., 18, 19, Chicago 25—week.
DANIEL BOONE CO.: Wheeling, W. Va., Nov. 13, Bellaire, O., 14, Marietta 15, Parkersburg, W. Va., 16.
DEVIL'S MINE CO.: St. Louis, Mo., Nov. 11—week.
ELY STOCK CO.: Durham, N. C., Nov. 11—week; Fayetteville 18—week; Winston 26-30.
EDWIN ARDEN CO.: Worcester, Mass., Nov. 14-16; Boston 18—week: Lynn 25, 26, Salem 28, Gloucester 29; Chelsea 30.
EDWARD HARRIGAN'S CO.: Chicago, Nov. 4—two weeks.
EFFIE ELLSLER CO.: Nashville Tenn., Nov. 11-13, Memphis 14-16, Cairo, Ill., 18, Paducah, Ky., 19, Owensboro 20, Louisville 21-23.
EMMA FRANK'S DOT CO.: Kansas City, Mo., Nov. 11—week; Lincoln, Neb., 21-23.
EUNICE GOODRICH CO.: Cedar Rapids, Ia., Nov. 11—week; Des Moines 18—week; Muscatine 25—week.
EAGLE'S NEST CO.: Baltimore, Md., Nov. 11—week.
EZRA KENDALL CO.: Indianapolis, Ind., Nov. 13.
EMMA WELLS CO.: Buckingham Can., Nov. 13.
ESTELLE CLAYTON CO.: Moline, Ill., Nov. 13, Rock Island 14.
EXILES CO.: N. Y. City, Nov. 11—three weeks.
E. H. SOTHERN: Brooklyn, N. Y., Nov. 11—week, Jersey City 18—week; Philadelphia 25—two weeks.
EDWIN STUART CO.: Crawfordsville, Ind., Nov. 11—week.
EXCELSIOR COMEDY CO.: Beaufort, S. C., Nov. 14, Fernandina, Fla., 15, Brunswick, Ga., 16-18, Thomasville, 19.
FANTASMA (A) CO.: Syracuse, N. Y., Nov. 14-16, Allentown, Pa., 18-19, Reading 20-21, Harrisburg 22-23, Philadelphia 25—week.
FRANKIE JONES CO.: Keokuk, Ia., 14-16, Burlington 18-20.
FAIRIES' WELL CO.: Brooklyn, N. Y., Nov. 11—week.
FANTASMA (B.) CO.: Akron, O., Nov. 13, 14, Youngstown 15-16, Oil City, Pa., 18-19, Olean, N. Y., 20-21, Bradford, Pa., 22-23, Williamsport 27-28, Pottsville 29-30.
FRANK MAYO CO.: Stockton, Cal., Nov. 13, 14, Fresno 15-17, Pasadena 18, Pamona 19, San Bernardino 20, 21, San Diego 22, 23, Los Angeles 25—week.
FRANK TUCKER CO.: Grand Ledge, Mich., Nov. 11-14, Portland 16-17, Owosso 18—week, Saginaw 25—week.
FRANK I. FRAYNE CO.: Milwaukee, Wis., Nov. 11—week.
FLORENCE HAMILTON CO.: De Kalb, Ill., Nov. 4—week; Batavia 11—week; Michigan City, Ind., 18—week.
FLOY CROWELL CO.: Worcester, Mass., Nov. 11—week; Hoolhsfield 18—week; Taunton 25—week.
FREDERICK WARDE: Roanoke, Va., Nov. 12, 13, Danville 14, Raleigh, N. C., 15, Goldsboro 16, Charleston, S. C., 18, 19, Columbia 20, Newbury 21, Greenville 22, Athens, Ga., 23, Macon 25, 26, Jacksonville, Fla., 27, 28, Thomasville, Ga., 29, Columbus 30.
FRANCESCA REDDING CO.: Sunbury, Pa., Nov. 11—week; Lebanon 18—week; Manch Chunk 25—week.
FUGITIVE CO.: Findlay, O., Nov. 14, Mansfield 15, Oil City, Pa., 16, Salamanca, N. Y., 18, Elmira 19, Hoosic Falls 20, North Adams, Mass., 21, Lowell 22, 23, Boston 25—week.
FRANK DANIELS CO.: San Jose Nov. 18, Oakland 19-20, Sacramento 21-22, Omaha 28-30.
FERNCLIFF CO.: Washington, D. C., Nov. 11—week.
FREDERICK LORANGER CO.: Constantine, Mich., Nov. 13, 14, La Grange, Ind., 15, 16.
GREAT METROPOLIS CO.: Baltimore, Md., Nov. 11—week.
GUILTY WITHOUT CRIME CO.: Waco, Tex., Nov. 13, Dallas 14, Fort Worth 15, Denison 16, Little Rock 18, Marsnall 19, Shreveport, La., 20, Monroe 21, Vicksburg, Miss., 22, Natchez 23, Meridian 25, Mobile, Ala., 26, Pensacola, Fla., 27, Thomasville, Ga., 28, Jacksonville, Fla., 29, Brunswick, Ga., 30.
GRISMER-DAVIES CO.: Victoria, Wash., Nov. 13, Port Townsend 14, Seattle 15, 16, Spokane Falls 18, 20, Misoula, Mont., 21, Phillipsburg 22, 23, Butte City 25—week.
GAIETY BURLESQUE CO.: Brockton, Mass., Nov. 14, Chelsea 15, Lynn 16, Exeter, N. H., 18, Portland, Me., 19, Lewiston 20.
GRAHAM EAMLE CO.: Lima, O., Nov. 11—week; Van Wert 18—week; Tiffin 25—week.
HUNTLEY-HARRISON CO.: Beaumont, Tex., 18—week; Houston 25—week.
HOLDEN COMEDY CO: Connorsville, Ind., Nov. 11—week.
HELEN BLYTHE CO.: Butte City, Mon., Nov. 14, 16, Anaconda 18, 19, Missoula 20, 21, Spokane Falls, Wash., 22, 23.
HELEN BARRY CO.: Philadelphia, Pa., Nov. 11—week.
HELD IN SLAVERY CO.: Carlinville, Ill., Nov. 13.
HARBOR LIGHTS CO.: Chicago Nov. 11—week.
HATTIE BERNARD-CHASE: Athens, Ga., Nov. 13, Augusta 14, Savannah 15, 16, St. Augustine, Fla., 18, Jacksonville 19, 20, Thomasville, Ga., 21, Americus 22, Eutaula, Ala., 23.
HELD BY THE ENEMY CO.: Houston, Tex., Nov. 13, Brenham 14, Austin 15-16.
HOLE IN THE GROUND CO.: Elizabeth, N. J., Nov. 14, Trenton 16.
HATTIE HARVEY CO.: Chicago Nov. 11—two weeks.
HE, SHE, HIM, HER CO.: Louisville, Ky., Nov. 11—week; Cincinnati 18—week; Xenia, O., 25—week.
HELD BY THE ENEMY (Gillette's) CO.: Chicago Nov. 11—week; Pullman 18, Kalamazoo 19, Ann Arbor 20, Bay City 21, East Saginaw 22, Flint 23, Milwaukee 25—week.
HANS THE BOATMAN CO.: Milwaukee, Wis., Nov. 15, 16.
HARDIE-VON LEER CO.: Brooklyn, N. Y., Nov. 11—week; Hoboken, N. J., 18—week; Jersey City 25—week.
HILARITY CO.: Dayton, O., Nov. 18—week; Richmond, Ind., 25—week.
IVY LEAF CO.: Little Rock, Ark., Nov. 13, 14, Pine Bluff 15, Helena 16, Memphis, Tenn., 18-20; Paducah, Ky., 21, St. Louis 25—week.
IRISH HEARTS AND GERMAN HEARTS CO.: St. Joseph, Mo., Nov. 13, 14.
IDA VAN CORTLAND CO.: Ypsilanti, Mich., Nov. 11—week; Chatham, Ont., 18 week; London 25—week.
IRISH HEARTS OF OLD CO.: St. Joseph, Mo., Nov. 13, 14, Atchison, Kas., 15, Leavenworth 16, Omaha, Neb., 18-20.
IN THE RANKS CO.: Marlboro, Mass., Nov. 13, Adams, 14, North Adams 15, Pittsfield 16, Albann, N. Y., 18—week.
J. K. EMMET CO.: N. Y. City, Nov. 11- week; Philadelphia 18—week; Pittsburg 25—week.
JAY HUNT CO.: Portland, Me., Nov. 11—week; Biddeford 17—week; Lewiston 25—week.
J. H. WALLICK CO.: Baltimore, Md., Nov. 11—week.
JOHN S. MURPHY CO.: Moberly, Mo., Nov. 13, Marshall 14, Macon 15, Ottawa, Kas., 16, Emporia 18, Mannattan 19, Junction City 20, Salina 21, McPherson 22, Hutchinson 23, Great Bend 25, Larned 26, Dodge City 28, Garden City 29, Trinidad, Col., 30.
JEFFERSON-FLORENCE CO.: Boston Nov. 11—two weeks.
J. B. POLK CO.: Fall River, Mass., Nov. 13.
J. J. DOWLING CO.: Toledo, O., Nov. 11—week; Mansfield 18, Findlay 19, Defiance 20, Ft. Wayne, Ind., 21, Elkhart 22, Valparaiso 23, Milwaukee, Wis., 25—week.
JANE COMBS CO.: St. Paul, Minn., Nov. 11-13, Minneapolis 14-16.
JENNIE CALEF CO.: Topeka, Kas., Nov. 11—week.
JULIA MARLOWE: Fort Wayne, Ind., Nov. 14, Grand Rapids, Mich., 15, 16, Indianapolis 18-20, Cleveland, O., 21-23, Toronto, Can., 25—week.
KATE CASTLETON: Chicago Nov. 11—week; Indianapolis 18-20.
KATE PURSSELL CO.: Willimantic, Ct., Nov. 13, Westerly, R. I., 14, Warren 15.
KEEP IT DARK CO.: Denver, Col., Nov. 11—week; North Platte, Neb., 18, Carney 19, Grand Island 20, Freemont 21, Plattsmouth 22, Creston 23.
KENDALS: Philadelphia Nov. 4—two weeks.
KITTIE RHOADES: Chester, Pa., Nov. 11—week: Westchester 18—week; Harrisburg 25—week.
KAJANKA CO.: Buffalo Nov. 11—week; Pittsburg 18—week.
LAGARDERE CO.: Bradford, Pa., Nov. 14, Oil City 15.
LITTLE LORD FAUNTLEROY CO.: Santa Rosa, Cal., Nov. 15, Woodland 16, Virginia City, Nev., 18, Carson 19, Reno 20, 21, Salt Lake 22, 23, Denver, Col., 25—week.
LITTLE LORD FAUNTLEROY CO.: Hazleton, Pa., Nov. 13, Reading 14, Plainfield, N. J., 15, Elizabeth 16, Brooklyn, N. Y., 18—week.
LIZZIE EVANS CO.: Louisville, Ky., Nov. 11—week; Columbus, Ind., 18, Terre Haute 19, Henderson, Ky., 20, Evansville, Ind., 21, Decatur 22, 23, St. Louis 25—week.
LAWRENCE BARRETT: Cincinnati Nov. 11—week; Baltimore 18—week; Washington 25—week.
LITTLE NUGGET CO.: Joliet, Ill., Nov. 13, Ottawa 14, Moline 16, Sterling 18, Dubuque, Ia., 19, Weterloo 20, Fort Dodge 21, Des Moines 22, Creston 23, Kansas City 25—week.
LITTLE TRIXIE CO.: Dixon, Ill., Nov. 14, Aurora 16.
LIGHTS AND SHADOWS CO.: Milwaukee, Wis., Nov. 11—week.
LILLIAN LEWIS: Tyler, Tex., Nov. 15, Texarkana 16, Hot Springs, Ark., 18, Pine Bluffs 19, Helena 22, Greenville, Miss., 23, Aberdeen 25, 26, Birmingham, Ala., 28, 29.
LOST IN NEW YORK CO.: Louisville, Ky., Nov. 18—week.
LATER ON CO.: N. Y. City Nov. 11—week.
LYONS COMEDY CO.: Manchester, Ky., Nov. 11—week; Carlisle, Pa., 18—week.
LOST IN LONDON CO.: Ocala, Fla., Nov. 14, Leesburg 15, Tampa 18, Orlando 20, Sandford 21, Palatka 22, St. Augustine 23.
LEWIS MORRISON: Cincinnati Nov. 11—week; St. Louis 18—week; Springfield, Ill., 25, Burlington, Ia., 26, Davenport 27, Peoria, Ill., 28, Bloomington 29, Decatur 30.
LOUIS JAMES: Selma, Ala., Nov. 13, Montgomery 14, 15, Columbia 16, Macon, Ga., 18, Chattanooga, Tenn., 19, 20, Nashville 21, 22.
LYCEUM THEATRE (Frohman's) CO.: Syracuse, N. Y., Nov. 11-13, Rochester 14-16, Toronto 18-20, Buffalo 21-23.
LEGAL DOCUMENT CO.: Detroit, Mich, Nov. 11—week.
MINNIE MADDERN: Oakland, Cal., Nov. 15, 16, San Francisco 18 -two weeks.
MAY HENDERSON CO.: Mount Morris Nov. 11—week.
MESTAYER-VAUGHN CO.: Providence, R. I., Nov. 11—week.
MACLEAN-PRESCOTT CO.: Marshall, Tex., Nov. 13, Texarkana, Ark., 14, Paris, Tex., 15, Sherman 16, Dennison 18, 19, Fort Worth 20, 21, Dallas 22, 23, Waco 25, Brenham 26 Austin 27, 28, San Antonio 29, 30.
MCCARTHY'S MISHAPS: Minneapolis, Minn., Nov. 11—week.
MAY BLOSSOM CO.: Brunswick, Ga., Nov. 13.
MME. NEUVILLE CO.: Paterson, N. J., Nov. 11—week
MORA CO.: Lewiston, Me., Nov. 11—week; Norwalk, Conn., 18—week.
MAY BRETONNE CO.: Des Moines, Ia., Nov. 11—week.
MAGGIE MITCHELL CO.: Philadelphia Nov. 11—week; Brooklyn, N. Y., 18—week; Brooklyn, E. D., 25—week.
MONROE-RICE CO.: Louisville, Ky., Nov. 11—week; Parkersburg, W. Va., 18, Wheeling 19, 20, Mckeesport, Pa., 21, Altoona 22, Brooklyn, N. Y., 25—week.
MAIN LINE CO.: Decatur, Ala., Nov. 13, Chatauqua 14, Knoxville, Tenn., 15-16, Atlanta, Ga., 18, 19, New Orleans, La., 24—week.
MURRY-MURPHY CO.: Montgomery Ala., Nov. 13, Birmingham 14, Atlanta, Ga., 15, 16, Columbus, Ga., 18, Eufaula 19, Thomasville 20, Jacksonville, Fla., 21, 22.
MANKIND CO.: Cleveland, O., Nov. 11—week.
MRS. GEO. S. KNIGHT CO.: Council Bluffs, Ia., Nov. 13, Omaha, Neb. 14-16.
MARGARET MATHER CO.: New Orleans, Nov. 11—week; Mobile, Ala., 18, Selma 19, Birmingham 20, Chattanooga 21, 22, Knoxville 23, Atlanta, Ga., 25, 26, Columbia 27, Macon 28, Augusta 29, Charleston, S. C., 30.
MLLE. RHEA: Dayton, O., Nov. 14, 15, Findlay 16, Ann Arbor, Mich., 18, Port Huron 19, Bay City 20, East Saginaw 21, Lansing 22, Kalamazoo 23, Jackson 25, Battle Creek 26, Grand Rapids 27, 28, Muskegon 29, Ypsilanti 30.
MY PARTNER CO.: Chicago, Ill., Nov. 11—two weeks.
MONTE CRISTO (O'Neill's) CO.: Auburn, N. Y., Nov. 13, Ithaca 14, Elmira 15, Hornellsville 16.
MOTHER-IN-LAW CO.: Norfolk, Va., Nov. 14-16, Brooklyn, N. Y., 18—week; Montreal, Can., 25—week.
MUGGS' LANDING CO.: Hastings, Neb., Nov. 14, Fairbury 15, Maysville 16, Washington, Kas., 18, Concordia 19, Abeline 20, McPherson 21, Lyons 22, Great Bend 23.
MITCHELL-ROBYNS' CO.: Canton Nov. 11—week.
MIDNIGHT BELL CO.: Pittsburg, Pa., Nov. 11—week; Chicago 18—two weeks.
MILTON NOBLES: Portland, Ore., Nov. 11—week.
MARIE WAINWRIGHT: Newark, N. J., Nov 11—week.
MME. JANAUSCHEK: Harrisburg, Pa., Nov. 13, Wilmington, Del., 14, Norristown, N. J., 15, Bristol 16, Brooklyn, N. Y., 18—week.
MAUDE ATKINSON: Natchez, Miss., Nov. 14, Baton Rouge, La., 15, 16, Alexandria 18, 19, Washington 20.
MAUDE GRANGER: N. Y. City Nov. 11—week.
MINNIE MILNE CO.: Salem, O., Nov. 14, Altoona 15, 16.
MARIE HUBERT-FROHMAN: Easton, Pa., Nov. 13
NEWTON BEERS CO.: Junction City, Kas., Nov. 13, Manhattan 14, Concordia 15, Beatrice, Neb. 16, Lincoln 17.
NELLIE FREE CO.: Wheeling, W. Va., Nov. 14-16.
NELLIE MCHENRY CO.: San Diego, Col., Nov 13, 14, San Bernardino 15, 16, Phœnix 18, Tuscon 19, El Paso 21, 22.
NAT GOODWIN CO.: Memphis, Tenn., Nov. 11-13, Nashville 14-16, Wheeling 18, Zanesville 19, Dayton, O., 20, Springfield 21, Akron 22, Mansfield 23, Cincinnati 25—week.
NATURAL GAS CO.: Iowa City Ia., Nov. 13, Davenport 14, Burlington 15, Creston 16, Omaha, Neb., 18, 19, Lincoln 20, Topeka, Kas., 21, 22, Leavenworth 23, Kansas City, Mo., 25—week.
NEW YORK THEATRE CO.: Ford City, Pa., Nov. 13.
NOBODY'S CLAIM CO.: Toledo, O., Nov., 11—week.
NELSE COMPSTON CO.: Hamilton, O., Nov. 11—week.
N. S. WOOD: Philadelphia, Nov. 11—week.
OLD HOMESTEAD CO.: Minneapolis Minn., Nov. 11—week; Duluth 18, 20, Stillwater 21, Sioux City, Neb., 22, 23, Omaha 25-27, Lincoln 28, St. Joseph, Mo., 29, 30.
OLD JED PROUTY CO.: Philadelphia Nov 4—two weeks.
OUR FLAT CO.: N. Y. City, Nov. 11—week.
OLIVER BYRON CO.: Chicago, Nov. 11—week; Fort Wayne, Ind., 18, Wooster, O., 19, Beaver Falls, Pa., 20, Altoona 21, Williamsport 22, Scranton 23, Jersey City, N. J., 25—week.
OLYMPIC THEATRE CO.: Wellsville, O., Nov. 11-20.
ONE OF THE BRAVEST CO.: So. Framingham, Mass., Nov. 15, Marlboro 16, Lawrence 18, Woonsocket, R. I., 19, No. Attleboro, Mass., 20, Portsmouth 21, Amesbury 22, Haverhill 23.
OUR GERMAN WARD: Nanticoke, Pa., Nov. 14, Bloomsburg, N. J., 15, Danville, Pa., 16, Ashland, 19, Shamokin 20, Shenandoah 21, Mahanoy City 22, Allentown 23.
P. F. BAKER CO.: Streator, Ill., Nov. 13, Galesburg 14, Pekin 15, Quincy 16, St. Joseph, Mo., 17, Kansas City 18—week.
POSTAGE STAMP CO.: Burlington, Ia., Nov. 18, Ft. Madison 19, Keukuk 20, Quincey 21, Macon, Mo., 22, Sedalia 23, Kansas City 25—week.
PATRICE CO.: Philadelphia Nov. 11—week.
PAULINE PARKER: Pottstown, Pa., Nov. 13, Amsterdam, N. Y., 14-16, Syracuse 18—week.
POSSIBLE CASE CO.: Charlotte, N. C., Nov. 14, Charleston, S. C., 15, 16, Savannah, Ga., 18, 19, Augusta 20, Macon 21, Atlanta 22, 23.
PATTI ROSA CO.: Reno, Cal., Nov. 13, Salt Lake 15, 16, Denver, Col., 18—week; Colorado Springs 25, Aspen 26, Leadville 27, 28, Pueblo 29, 30.
PASSION'S SLAVE CO.: Dayton, O., Nov. 14-16, Troy 18, Piqua 19, Canton 20, Mansfield 21, Youngstown 22, Meadville, Pa., 23.
PAYMASTER CO.: Brooklyn, N. Y., Nov. 11—week.
PAT ROONEY CO.: Brooklyn, E. D., Nov. 11—week.
PEOPLE'S THEATRE CO.: Allenville, N. Y., Nov. 18—week.
PEARL MELVILLE CO.: Bay City, Mich., Nov. 11-13, Saginaw 14-16, Flint 18—week; Ann Arbor 25—week.
PAUL KAUVAR CO.: Chicago, Nov. 11—week; Detroit 18—week; Cleveland 25—week.
PARLOR MATCH CO.: Washington, D. C., Nov, 11—week.
PECK'S BAD BOY CO.: Fostoria, O., Nov. 13, Monroe, Mich., 14, Ann Arbor 15, Jackson 16.
R. H. BAIRD CO.: Swanton, Vt., Nov. 11—week.
RANCH KING CO.: New Orleans Nov. 11—week.
ROGER LA HONTE CO.: Boston Nov. 11—week.
ROMNA YOKES CO.: San Francisco Nov. 4—two weeks.
RUBLE'S REFINED COMEDY CO.: Benham Nov. 11—week.
REDMUND-BARRY CO.: Bridgeport, Ct Nov. 11-13, Hartford 14-16, Albany, N. Y., 21-23.
RIGHT'S RIGHT CO.: Rochester, N. Y., Nov. 11—week.
ROBERT DOWNING CO.: Atchison, Kas., Nov. 13, Leavenworth 14, St. Joseph, Mo., 15, 16, Lawrence, Kas., 18, Topeka 19, Arkansas City 20, Newton 21, Wichita 22, 23, Kansas City 25—week.
REUBEN GLUE CO.: Brockport, N. Y., Nov. 14, Penn Yan 15, Geneva 16, Ithaca 18, Waverly 19, Norwich 20, Little Falls 21, Rome 22, Oneida 23.
ROLAND READ CO.: , Hazleton Pa., Nov. 13, Reading 14, Plainfield 15, Elizabeth 16.
RIP VAN WINKLE CO.: Forth Worth, Tex., Nov. 13-14.
ROYCE-LANSING CO.: Denver, Col., Nov. 11—week.
RAG BABY CO.: N. Y. City Nov. 11—week; Washington, 18—week; Chicago 25—week.
ROSE COGHLAN CO.: St. Louis, Nov. 11—week; Cleveland, O., 18—week; Providence, R. I., 25—week.
RICHARD MANSFIELD: Philadelphia, Nov. 4—three weeks.
RUNNING WILD CO.: Middletown, N. Y., Nov. 13 Port Jervis 14, Carbondale, Pa., 15, Binghamton, N. Y., 16.
SHAMUS O'BRIEN CO.: Washington, D. C., Nov. 11—week; Baltimore, Md., 18—week; Brooklyn, N. Y., 25—week.
SHE CO.: Houston, Tex., Nov. 13, 14, Galveston 15, 16, New Orleans, La., 18, Mobile, Ala., 25, 26.
ST. FELIX SISTERS: Tonawanda, N. Y., Nov. 14, Titusville, Pa., 15, Franklin 16.
SUSPECT CO.: Montreal, Can., Nov. 11—week.
SHE CO.: Knoxville, Tenn., Nov. 15, Chattanooga 16, Anniston, Ala., 18, Birmingham 19, Montgomery 20, Selma 21, Mobile 22.
SCOTT GUNN CO.: Palmyra, Mo., Nov. 11—week.
STUART ROBSON: Los Angeles, Cal., Nov. 13-16, San Francisco 18—three weeks.
SHADOWS OF A GREAT CITY CO.: Newport, R. I., Nov. 14, Fall River 15, 16, New London, Ct., 18, Norwich 19, Willimantic 20, Hartford 21-23, Holyoke, Mass., 25, Springfield 26, Meriden, Ct., 27, New Haven 28-30.
SHENANDOAH CO.: New York City Oct. 21—indefinite.
SI PERKINS CO.: St. Joseph, Mo., Nov. 18, Lawrence, Kas., 19, Topeka 20, Leavenworth 21, Atchison 22, Fort Scott 23.
STILL ALARM CO.: Des Moines, Ia., Nov. 13, 14, Peoria 15, 16, Chicago 18—week.
STREETS OF NEW YORK CO.: Dallas, Tex., Nov. 15, 16.
STREETS OF NEW YORK CO.: Gainesville, Tex., Nov. 13, Cleburn 14, Dallas 15, 16.
STUART THEATRE CO.: Crawfordsville, Ind., Nov. 11—week, Lebanon 18—week.
SIBERIA CO.: Pittsburg, Pa., Nov. 11- week; Du Bois 18, Williamsport 19, Scranton 20, 21, Trenton 22, 24, Brooklyn, N. Y., 25—week.
SEYMOUR-STRATTON CO.: Coatsville, Pa., Nov. 11—week; Columbia 18—week.
SPIDER AND FLY CO.: St. Paul, Minn., Nov. 11—week; Minneapolis 18—week; Stillwater 25, Duluth 26-28, Brainerd 29, Fargo, Dak., 30.
SOPHIE EYRE CO.: San Francisco, Nov. 11—week.
SPOONER COMEDY CO.: Omaha, Neb., Nov. 13.
SAWTELLE COMEDY CO.: Greenfield, Mass., Nov. 11—week.
SOL SMITH RUSSELL CO.: Kalamazoo, Mich. Nov. 11—week; Muskegon 18; Grand Rapids 19, 20, Indianapolis 21-23; St. Louis 25—week.
SILVER KING CO.: Galena, Ill., Nov. 15, Freeport 18, Sterling 19, Lyons, Ia., 20, Maquoketa 21, Rock Island, Ill., 22, Moline 23, Davenport, Ia., 24.
SWEET LAVENDER CO.: Syracuse, N. Y., Nov. 11-13, Rochester 14-16, Toronto, 18-20, Buffalo 21-23, Columbus, O., 25—week.
SOAP BUBBLE CO.: Fort Smith, Ark., Nov. 13, Eureka Springs 14, Carthage, Mo., 15, Columbus, Kas., 16, Fort Scott 18, Parsons 19, Emporia 20, Lawrence 21, Topeka 22, 23, Kansas City 25—week.
SALVINI: Boston, Nov. 4—two weeks.
SI PERKINS CO.: Kansas City, Nov. 11—week.
THOMAS W. KEENE CO.: Fort Scott, Kas., Nov. 14, Parsons 15, Springfield 16, Ft. Smith, Ark., 18, Little Rock 19, 20, Memphis, Tenn., 21-23, Paducah, Ky., 25, Owensboro 26, Henderson 27, Clarksville 28, Bowling Green 29, 30.
TWO TO ONE CO: Allentown, Pa., Nov. 16.
TOWN LOTS CO.: Quincy, Ill., Nov. 15, Brookfield, Mo., 16, Macon 17, Huntsville 19, Booneville 20, Clinton 21, Warrensburg 22, Rich Hill 23.
TWELVE TEMPTATIONS: New Orleans, La., Nov. 11—week; St. Augustine, Fla., 18, Jacksonville 19-20, Americus, Ga., 22, Eufaula, Ala., 23, Columbus 25, Montgomery 26, Mobile 27, Meriden, Miss., 28, Vicksburg 29, 30.
TIME WILL TELL CO.: Grand Rapids, Mich., Nov. 11—week; Chicago 18—week; Watertown, Wis., 25, Fond du Lac 26, Sheboygan 27, Milwaukee 28-30.
TWO OLD CRONIES: Youngstown, O., Nov. 13, New Castle, Pa., 14, Rochester 15, Beaver Falls 16.
TWO JOHNS CO.: Binghamton, N. Y., Nov. 13, Hornersville 14, Bradford Pa., 15, Erie 18, Ashtabula 19, Warren 20, Renova 21, Mansfield, O., 22, Upper Sandusky 23, Toledo 25—week.
THE WORLD AGAINST HER CO.: Buffalo, N. Y., Nov. 11—week.
THROWN UPON THE WORLD CO.: Bristol, Pa., Nov. 13, Atlantic City N. J., 18, Millville 19, Bridgeton 20, Salem 21, Woodstown 22, Burlington 23.
THE WIFE CO.: Montgomery, Ala., Nov. 12-23, Pensacola 14, Mobile 15, 16, New Orleans, La., 18—week; Memphis, Tenn., 25—week.
TWO SISTERS CO.: New Haven, Ct., Nov. 21-23, Birmingham 25, Waterbury 26, New Britain 27, Hartford 28 30.
TOURISTS CO.: N. Y. City Nov. 18—week.
TIN SOLDIER CO.: Fort Wayne, Ind., Nov. 16.
THE STOWAWAY CO.: La Crosse, Wis., Nov. 14, Rockford, Ill., 15, Elgin 16, Chicago 19—week.
TRUE IRISH HEARTS CO.: Montreal, Can., Nov. 11—week
ULLIE AKERSTROM CO.: Hannibal, Mo., Nov. 15, 16, Quincy, Ill., 18, 19, Louisiana, Mo., 20, 21, Mexico 22, Columbia 23, Jefferson City 25, Sedalia 27, 28, Nevada 29, Ft. Scott, Kas., 30.
UNCLE DAN'L CO.: Mahanoy City, Pa., Nov. 15, Pottstown 16.
UNCLE HIRAM CO.: Oswego, N. Y., Nov. 14, Malone 18, Burlington 19, Ticonderoga 20, Glens Falls 21, Rutland, Vt., 22, Burlington 23.
UPSIDE DOWN CO.: Owego, N. Y., Nov. 15, Penn Yan 16, Boston 18—week.
UNCLE TOM'S CABIN (Webber's) CO.: Baltimore, Nov. 11—week; Washington 18—week.
UNCLE TOM'S CABIN (Griswold's) CO.: North Platte, Neb., Nov. 14, Cheyenne 16.
UNCLE TOM'S CABIN (Stetson's) CO.: Burlington, Ia., Nov. 13, Galva, Ill., 14, Rock Island 15, Davenport 16.
UNCLE TOM'S CABIN (Peck and Fursman's No. 2) CO.: Pittsburg, Pa., Nov. 11—week.
UNCLE TOM'S CABIN (Union Square) CO.: Hastings, Ia., Nov. 15, Red Oak 16.
UNCLE TOM'S CABIN (Ruscoe-Swift) CO.: Kearney, Neb., Nov. 15, Lexington 16.
UNCLE TOM'S CABIN (Henderson's) CO.: Newton, Kas., Nov. 14.
UNDER THE LASH CO.: N. Y. City Nov. 11—week; Hoboken, N. J., 18—week; Philadelphia 25—week.
VICTORIA YOKES: Minneapolis, Minn., Nov. 11-13, St. Paul 14-16, Kansas City

NELSON'S CO.: Baltimore, Md., Nov. 11—week.
NIGHT OWLS CO.: Syracuse, N. Y., Nov. 11—week.
RENTZ-SANTLEY CO.: Washington, D. C., Nov. 11—week.
REILLY-WOOD'S CO.: Pittsburg, Pa. Nov. 11—week.
ROSE HILL'S CO.: New York City Nov. 11—week; Harlem 18—week: Paterson, N. J., 25—week.
TWO MACS CO.. New York City Nov. 11—week.
VAIDIS SISTERS: Syracuse, N. Y., Nov. 11—week.

MINSTRELS.

DOCKSTADER'S MINSTRELS: N. Y. City, Oct. 9—indefinite.
FIELD'S MINSTRELS: Mount Vernon, Ind., Nov. 13, Paducah, Ky., 14, Cairo, Ill., 15, Murfreesboro, Tenn., 16, Trenton 17, Jackson 18, Corinth, Miss., 19, Decatur, Ala., 20, Columbia, Tenn., 21, Murfreesboro 23, Huntsville 24, Chattanooga, Tenn., 25.
GORMAN'S MINSTRELS: Harlem, N. Y., Nov. 11—week; Philadelphia 18—week; Brooklyn, N.Y., 25—week.
GORTON'S MINSTRELS: Spartanburg, S. C., Nov. 13, Greenville 14, Gainsville, Ga., 15, Marietta 16.
GOODYEAR, COOK AND DILLON'S MINSTRELS: Lynchburg, Va., Nov. 13, Charlotteville 14, Staunton 15, Charleston, W. Va., 16.
GUY BROTHERS' MINSTRELS: Cornwall, Ont., Nov. 13, 14, Brockville 15, Belleville 16.
HAVERLY-CLEVELAND MINSTRELS: Boston Nov. 11—week; Waltham 18, Brockton 19, Marlboro 20, Lynn 21, Fall River 22, Pawtucket, R. I., 23, New York City 25—indefinite.
HAVERLY-CLEVELAND MINSTRELS: Grand Rapids, Mich., Nov. 13, Detroit 14-16.
MCCABE-YOUNG MINSTRELS: Austin, Minn., Nov. 13, Osage, Ia., 14, Charles City 15, Waverly 16, Sioux Falls, Dak., 18, Waterloo, Ia. 19, Independence 20, Manchester 21, Galena, Ill., 22, Schulesburg, Wis., 23.
PRIMROSE-WEST MINSTRELS: Boston, Mass., Nov. 14, Manchester, N. H., 15, Fitchburg, Mass., 16, Chelsea 18, Springfield 19, Hartford, Ct., 20, Providence, R. I., 21-24.
VANDERVEER'S MINSTRELS: Salem, N. J., Nov. 14
WAGNER'S MINSTRELS: Vicksburg, Miss., Nov. 13, Natchez 14.
WILSON'S MINSTRELS: Sedalia, Mo., Nov. 13, Kansas City 14-17, Topeka, Kas., 19, Leavenworth 20, St. Joseph, Mo., 21, Council Bluff, Ia., 22, Omaha, Neb. 23, 24.
YOUNG'S MINSTRELS: Austin, Minn., Nov. 13, Osage, Ia., 14, Charleston 15, Waverly 16, Sioux Falls, Dak., 18, Waterloo, Ia., 19, Independence 20, Manchester 21, Galena, Ill., 22, Schulesburg, Wis., 23 Freeport, Ill., 25, Sterling 26, Lyons 27, Maiquoketa 28, Rock Island, Ill., 29, Moline 30, Davenport, Ia., Dec. 2.

CIRCUSES.

BARNUM-BAILEY CO.: London, Eng., Nov. 11—indefinite.
CHIARINA'S: San Francisco Nov. 4—indefinite.
SELLS BROTHERS' CIRCUS: Marlin, Tex., Nov. 13, Waco 14, Corsicana 15, Tyler 16, Greenville 18, Sulphur Springs 19, Texarkana 20, Prescott, Ark., 21, Little Rock 22, Pine Bluff 23.

MISCELLANEOUS.

BRISTOL'S EQUINES: Taylor, Tex., Nov. 13, 16, Dallas 18-21, Sherman 22, 23, Fort Worth 25-27, Paris 28-30.
BARTHOLEMEW'S EQUINES: Bridgeport, Ct., Nov. 11—week; Providence 18—week; Brockton 25—week.
BUFFALO BILL'S WILD WEST: Lyons, France, Nov. 18—two weeks.
COUP'S EQUESCURICULUM: Sedalia, Mo., Nov. 18-20, Booeville 21-22, Fayette 23, Moberly 25-26, Macon City 27-28, Brockville 29-30.
ELI PERKINS: Clinton, Ind., Nov. 13, Camden, O., 14, Bedford, Ind., 15.
FOREPAUGH'S COMB.: Brooklyn, N. Y., Nov. 11—week; Holyoke 18—week.
GEO. W. CABLE: Erie, Pa., Nov. 13, Cincinnati 15, Emporia, Kas., 19, Denver, Col., 22, 23.
HUEBMANN: Fargo, Dak., Nov. 13, Brainard, Minn. 14, Duluth 15, 16, St. Paul 23, Minneapolis 25-30.
HURLBURT'S EQUINES: Youngstown, O., Nov. 13, 14, Ashtabula 15, 16.
HILTON'S CARNIVAL: Charleston, W. Va., Nov. 15, 16.
HOWORTH'S HIBERNICA: Waterbury, Ct., Nov. 13, Birmingham 14.
JULES LEVY: London, Ont., Nov. 13, Detroit, Mich., 14, Hillsdale 15, Adrian 16.
KELLAR: Philadelphia, Nov. 11—four weeks.
MOSTOFOD'S MUSEUM: Toronto, Can., Oct. 21—indefinite.
NYE AND RILEY: Montreal, Can., Nov. 13-16.
OLIVER WREN: Ionia, Mich., Nov. 15, Saranac 16, Ada 18, Rockford 19, Cedar Rapids 20, Sparta 21.
RAGAN ILLUSTRATED LECTURES: Hartford Ct., 15, Waterbury 16, Springfield 18, Bridgeport 19, Manchester, N. H., 20, Worcester 21, Bridgeport 22, Springfield 23, Bridgeport 25, Yonkers, N. Y., 26, Bloomfield 27, Stamford, Ct. 29, Hartford, 30.
SUN'S PHANTASMA: Abingden, Va., Nov. 15, Bristol, Tenn., 16, Johnson City 18-19, Greenville 20-21, Morristown 22-23.
SHIRLEY'S CARNIVAL CO.: Annite, Miss., Nov. 13-16.
W. W. DAYTON: New Hartford, Ct., Nov. 13-14.

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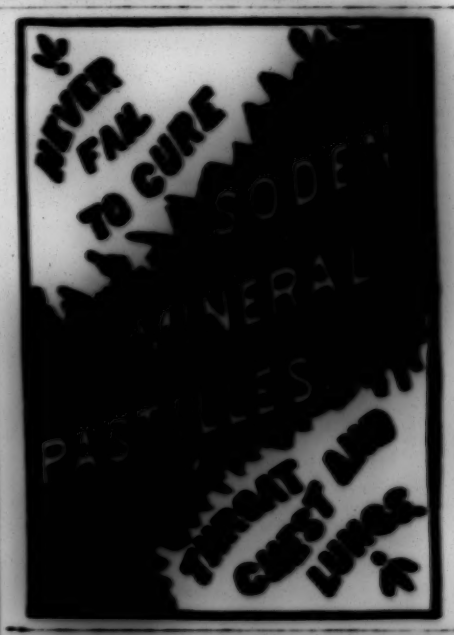

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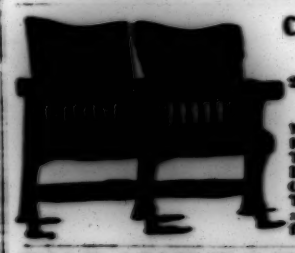

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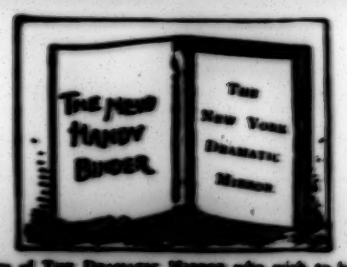

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